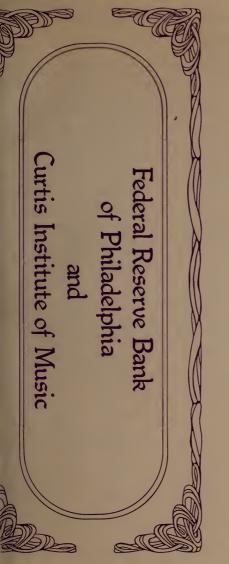




Federal Reserve Bank of Philadelphia 100 North Sixth Street Philadelphia, Pennsylvania 19106



of Music You are invited to attend a series of free lunchtime concerts by students of The Curtis Institute

Philadelphia, 100 North Sixth Street on Independence Mall. There is no charge for admission. The hour-long concerts will be held in the auditorium of the Federal Reserve Bank of

# CONCERT DATES

Wednesday, November 4, 1981, 12:15 p.m.

Wednesday, December 2, 1981, 12:15 p.m.

Wednesday, January 6, 1982, 12:15 p.m.

Wednesday, February 3, 1982, 12:15 p.m.

Wednesday, March 3, 1982, 12:15 p.m.

Wednesday, April 7, 1982, 12:15 p.m.

## CURTIS HALL EVENTS FOR OCTOBER, NOVEMBER, DECEMBER 1981 ALL RECITALS ARE AT 8:00pm

- MONDAY 19 OCTOBER -- Recital #1: BACH: Prelude and Fugue in Fm. VIERNE: Pièces de Fantaisie (Diane Belcher, organ). SCHUBERT: Impromptus, Op. 142 (Arnan Wiesel, piano). WIENLAWSKI: Violin Concerto No. 1 (Maria Bachmann, violin; Nozomi Takashima, piano).
- WEDNESDAY 21 OCTOBER -- Recital #2: STRAUSS: Lieder, Op. 15 (Douglas Hines, baritone;

  Martha Massena, piano), FRANCK: Prelude, Chorale, and Fugue (Gavin Martin, piano),

  MORE TO BE ADDED
- FRIDAY 23 OCTOBER -- Recital #3: BEETHOVEN: Serenade in D. Op. 25 (Heidi Ruby, flute;
  Cathy Meng, violin; Geraldine Rice, viola). SIBELIUS: Violin Concerto (Michi
  Sugiura, violin; Michael Eto, piano). DEBUSSY: Cloches a travers les feuilles;
  L'Isle joyeuse. BRAHNS: Handel Variations (Ira Levin, piano)
- MONDAY 26 OCTOBER -- Recital #4: BEETHOVEN: Cello Sonata, Op. 102#2. CHOPIN: Polonaise
  Brillante, Op. 3 (Michael Kannen, cello; Marcantonio Barone, piano) MORE TO
  BE ADDED
- WEDNESDAY 28 OCTOBER -- Recital #5: BEETHOVEN: Sonata in Ab, Op. 26. SCHUMANN: ABEGG Variations. CHOFIN: Ballade in Gm (Darryl Hobson-Byrd, piano). RAVEL: Tzigane (Ming-Feng Hsin, violin; Stephanie Wendt, piano) MORE TO BE ADDED
- FRIDAY 30 OCTOBER -- Recital #6: KODALY: Duo for Violin and Cello (Maria Bachmann, violin; Sara Sant'Ambrogio, cello). SCHUMANN: Sonata in Gm, Op. 22 (Ketty Nez, piano). PRCKOFIEV: Flute Sonata, Op. 94 (Heidi Ruby, flute; Keiko Sato, piano)
- MONDAY 2 NOVEMBER: Recital #7 (WUHY BROADCST): FAURE: Piano Quartet No. 2 (Ira Levin, piano; Nicolas Danielson, violin; Geraldine Rice, viola; Ramon Bolipata, cello) MORE TO BE ADDED
- WEDNESDAY 4 NOVEMBER -- Recital #8: CHAUSSON: Poème, Op. 25 (Pyinah Chon, violin; David Lofton, piano), MORE TO BE ADDED
- FRIDAY 6 NOVEMBER -- Recital #9:

  RACHMANINOFF: Prelude, Op. 23#6; Etudes-Tableaux, Opp. 33#2 amd 33#7 (Keiko Sato, piano.) STRAVINSKY: Suite Italienne (Hirono Oka, violin; Marcantonio Barone, piano).

  PROKOFIEV: Quintet, Op. 39 (Jun-Ching Lin, violin; Mark McEwen, oboe; David Neuman, clarinet; Igor Polesitsky, viola; Joanne Di Maria, double bass).
- MONDAY 9 NOVEMBER -- Recital #10 (WUHY BROADCAST): HAYDN: Sonata No. 62 in Eb (Marcantonio Barone, piano). BACH: Adagio, S. 564; BEETHOVEN: Variations on Theme from Mozart's The Magic Flute; CHOPIN: Polonaise Brillante, Op. 3 (Ramon Bolipata, cello; Nozomi Takashima, piano). DEBUSSY: Violin Sonata; BARTOK: Violin Rhapsody No. 1 (Nicolas Danielson, violin; Nozomi Takashima, piano). DEBUSSY: Danses sacrée et profane; RAVEL: Introduction and Allegro (Konrad Nelson, harp; David Gantsweg, flute; Paul Garment, clarinet; Nicolas Danielson, violin; Laura Park, violin; Matthias Buchholz, viola; Ramon Bolipata, cello)
- WEDNESDAY 11 NOVEMBER -- Recital #11: BEETHOVEN: Quartet. Op. 18#4 (Sarah Kwak and Robert Rinehart, violins; Igor Polesitsky, viola; Michael Kannen, cello). JANACEK: Sextet for Winds (David Gantsweg, flute; Kathryn Greenbank, oboe; David Neuman, clarinet; Paul Garment, bass clarinet; Richard Ranti, bassoon; Theodore Peters, horn). CASELIA: Serenata (Robert Rinehart, violin; Michael Kannen, cello; Paul Garment, clarinet; Richard Ranti, bassoon; Scott Marino, trumpet). LISZT: Two Concert Etudes, Gnomenreigen and Waldesrauschen; CHOFIN: Andante spianato and Grand Polonaise, Op. 22 (Wormi Kim, piano)
- FRIDAY 13 NOVEMBER -- Recital #12: YSAYE: Solo Sonata #4 (Maria Bachmann, violin); Music for 4 Trombones by Debussy, Speer, Gasparino, Hindemith (Torsten Edvar, Debra Taylor, Christopher Dudley, Blair Bollinger, trombones). MORE TO BE ADDED
- MONDAY 16 NOVEMBER -- Recital #13 (WUHY BROADCAST): HAYDN: String Quartet in G, Op. 9#3, and String Quartet in Dm, Op. 9#4 (Robert Rinehart and Krista Bennion, violins; Matthias Buxhholz, viola; Ramon Bolipata, cello). BRAHMS: Cello Sonata in F, Op. 99 (Sara Sant'Ambrogio, cello; David Lofton, piano)
- WEDNESDAY 18 NOVEMBER -- Recital #14: CONVERY: Poems of William Blake (Reginald Pindell, baritone; Robert Convery, piano) MORE TO BE ADDED
- MONDAY 23 NOVEMBER -- Recital #15 (WUHY BROADCAST): An evening of Schubert Lieder directed by Lys Symonette.
- MONDAY 30 NOVEMBER -- Recital #16: SCHUBERT: String Quintet in C (Ming-Feng Hsin and Nicolas Danielson, violins; George Pascal, viola; Sara Sant'Ambrogio and Keith Robinson, cellos). SCHUMANN: Kreisleriana, Op. 16. BRAHMS: Klavierstücke, Op. 119 (Marcantonio Barone, piano) (WUHY BROADCAST)

- WEDNESDAY 2 DECEMBER -- Recital #17: SCHUBERT: Sonata in Bb, Op. Posth. (Yvette Tausinger, piano). ERAHMS: Viola Sonata in Fm (Geraldine Rice, viola; Stephanie Wendt, piano)
- FRIDAY 4 DECEMBER -- Recital #18: FRANCK: Sonata in A (David Ellis, cello; Marcantonio Barone, piano). MORE TO BE ADDED
- MONDAY 7 DECEMBER -- Recital #19 (WUHY BROADCAST): BEETHOVEN: Sonata Appassionata (Liani LaRose, piano). MOZART: Violin Sonata, K. 304 (Sarah Kwak, violin; Marcantonio Barone, piano). DEBUSSY: Rhapsody for Clarinet; POULENC: Clarinet Sonata (Paul Garment, clarinet; Ira Levin, piano).
- SUNDAY 13 DECEMBER SPECIAL CONCERT IN THE CURTIS FACULTY COMMEMORATIVE SERIES AT THE ACADEMY OF MUSIC, 8:30 pm. IN HONOR OF GIAN CARLO MENOTIT -- WITH
  THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE CONDUCTED BY LORENZO MUTI WITH
  JOSEPH SILVERSTEIN, VIOLIN SOLOIST, TO OBTAIN TICKETS PLEASE SEND A STAMPED.
  ADDRESSED ENVELOPE TO: Howard Kornblum, Curtis Institute, Rittenhouse Square,
  Phila., PA., 19103.
- MONDAY 14 DECEMBER -- Recital #20 (WUHY BROADCAST): PROGRAM TO BE ANNOUNCED.
- WEDNESDAY 16 DECEMBER -- Recital #21: CORNELIUS: Christmas Songs, Opus 8 (Katherine Turner, soprano; Lys Symonette, piano) MORE TO BE ADDED

All recitals appearing on this schedule are free and open to the public. This comprises the great majority of our events. Those few concerts which do not appear here are not open to the public. You need not call for reservations. We almost always have enough room, especially if you arrive comfortably ahead of starting time (8:00pm). There may be a couple of occasions or so in a season when the seating situation will be tight: In such situations latecomers will lose out.

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Please understand that we cannot seat latecomers during a performance or between movements of a work. If there are two or more works in the first half of a program, we'll try to accommodate latecomers then. And we ask you not to reserve places in the Hall for latecoming friends by draping coats over the seats—this is unfair to the people who arrive on time.

What you hear at our concerts is the result of countless hours of physical and mental concentration. Curtis is proud to present such a highly gifted group of young artists. The Institute will appreciate your showing your approval of our recitals by remaining to hear <u>all</u> of each evening's conscientious performers.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum. Concert Division Director

## The Musical Fund Society of Philadelphia

FRIDAY, OCTOBER 16, 1981 ACADEMY OF MUSIC HALL, 4:30 PM

#### PROGRAM

Welcomina Remarks by Daniel M. Layman President The Musical Fund Society

#### String Quartet No. 3 Bartok

Prima parte: moderato Seconda parte: allegro

Recapitulazione della prima parte: moderato

Coda: allegro molto

(Commissioned by The Musical Fund Society)

Nicholas Danielson, violin Nancy Bean, violin

Matthias Buchholz, viola Jonathan Spitz, violoncello

#### Caselia Serengta

Vivacissimo, alla napoletana only (Commissioned by The Musical Fund Society)

Paul Garment, clarinet Robert Rinehart, violin

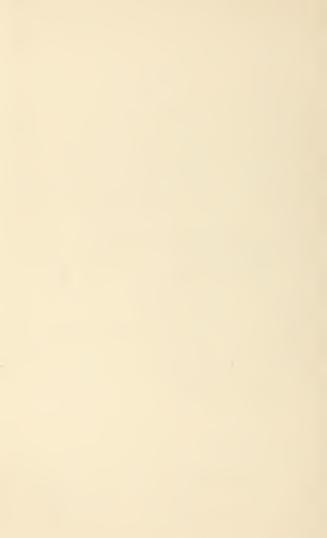
Richard Ranti, bassoon Michael Kannen, violoncello

Scott Marino, trumpet

Presentation of Honorary Life Membership in The Musical Fund Society of Philadelphia to Riccardo Muti. Music Director. The Philadelphia Orchestra

## Cocktail Reception

Appreciation is extended to the young instrumentalists participating in the program and to Musical Fund Society members John de Lancie and Sol Schoenbach for arranging their appearances.



## THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Monday 19 October 1981 at 8:00pm

#### FIRST STUDENT RECITAL

Prelude and Fugue in F minor, S. 534

Johann Sebastian Bach (1685-1750) Louis Vierne (1870-1937)

Pièces de Fantasie Nafades, Op. 55, No. 4 Clair de lune, Op. 53. No. 5 Toccata, Op. 53, No. 6

Diane Meredith Belcher, organ

II

Four Impromptus, Op. 142
Allegro moderato in F minor
Allegretto in Ab
Andante in Bb (theme and variations)
Allegro scherzando in F minor

Franz Schubert (1797-1828)

Arnan Wiesel, piano

#### INTERMISSION

III

Concerto No. 1 in F# minor, Op. 14
Allegro moderato
Larghetto
Allegro giocoso

Henryk Wieniawski (1835-1880)

Maria Bachmann, violin Nozomi Takashima, piano

Diane Meredith Belcher: Graduating student of John Weaver
Arnan Wiesel: Student of Seymour Lipkin
Maria Bachmann: Student of Yumi Ninomiya

Nozomi Takashima: Student of Dr. Vladimir Sokoloff

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## THE CURTIS INSTITUTE OF MUSIC J hn de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 21 October 1981 at 8:00pm

#### SECOND STUDENT RECITAL

I

Suite No. 1 in G for Solo Cello Prelude - Allemande -Courante - Sarabande -Menuettos 1 and 2 - Gigue Johann Sebastian Bach (1685-1750)

David Ellis, cello

II

Lieder, Opus 15
Madrigal
Winternacht
Lob des Leidens
Aus den Liedern der Trauer
Heimkehr

Richard Strauss (1864-1949)

Douglas Hines, baritone Martha Massena, piano

#### INTERMISSION

III

Arabeske, Opus 18

Robert Schumann (1810-1856)

Le Cygne

Camille Saint-Saens-Leopold Godowsky (1835-1921) (1870-1938)

Prelude, Chorale, and Fugue

César Franck (1822-1890)

Gavin Martin, piano

David Ellis: Graduating student of David Soyer Douglas Hines: Graduating student of Todd Duncan Gavin Martin: Graduating student of Gary Graffman

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## THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982

Frîday 23 October 1981 at 8:00pm

#### THIRD STUDENT RECITAL

I

Serenade in D major, Opus 25
Entrata: Allegro - Tempo ordinario d'un
Menuetto - Allegro molto - Andante con
Variazioni - Allegro scherzando e vivace Adagio - Allegro vivace e dis in volta

Ludwig van Beethoven (1770-1827)

Heidi Ruby, flute Cathy Meng, violin Geraldine Rice, viola

II

Violin Concerto in D minor, Opus 47 Allegro moderato Adagio di molto Allegro ma non troppo Jean Sibelius (1865-1957)

Michi Sugiura, violin Michael Eto, piano

#### INTERMISSION

III

Moment Musical No. 6 in Ab, Opus 94

Franz Schubert (1797-1828)

Erlkönig

Schubert-Liszt

Variations and Fugue on a Theme by Handel

Johannes Brahms (1833-1897)

Ira Levin, piano

Heidi Ruby: Student of Julius Baker and John Krell
Cathy Meng: Student of David Cerone
Geraldine Rice: Student of Joseph de Pasquale
Michi Sugiura: Student of Arnold Steinhardt and Yumi Ninomiya
Michael Eto: Student of Dr. Vladimir Sokoloff
Ira Levin: Graduating student of Jorge Bolet

Felix Galimir prepared the Beethoven

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## THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Monday 26 October 1981 at 8:00pm

#### FOURTH STUDENT RECITAL

I

Benediction de Dieu dans la Solitude (From <u>Harmonies Poétiques et Religieuses</u>)

Franz Liszt (1811-1886)

Gavin Martin, piano

II

Sonata in D, Opus 102, No. 2 (1815)
Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato

Ludwig van Beethoven (1770-1827)

Introduction and Polonaise Brillante, Opus 3 (Revised by Emanuel Feuermann [1902-1942])

Frédéric Chopin (1810-1849)

Michael Kannen, cello Marcantonio Barone, piano

## INTERMISSION

III

Sarabande

Johann Sebastian Bach (1685-1750)

Pavane and Variations

Antonio de Cabezón (1510-1566)

Romance

Francisco Fernandez Palero (? -1597)

Tema con variazioni

George Frederick Handel (1685-1759)

Fraicheur (Zephyrs)
Chanson dans la nuit (Song of the Night)

Carlos Salzedo (1885-1961)

Konrad Nelson, harp

IV

The Little Grey House Lost in the Stars O Tixo, Tixo Help Me (From Lost in the Stars) Kurt Weill
(1900-1950)

Reginald Pindell, baritone Lys Symonette, piano

Michael Kannen: Student of Orlando Cole Marcantonio Barone: Graduating student of Eleanor Sokoloff Gavin Martin: Graduating student of Gary Graffman Konrad Nelson: Student of Marilyn Costello Reginald Pindell: Student of Raquel Adonaylo

Lys Symonette prepared the Weill

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## THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 28 October 1981 at 8:00pm

#### FIFTH STUDENT RECITAL

т

Sonata in Ab, Opus 26
Andante con variazioni
Allegro molto
Marcia funebre: largo
Allegro

Ludwig van Beethoven (1770-1828)

Ballade No. 1 in G minor, Opus 23

Frederick Chopin (1810-1849)

Darryl Hobson-Byrd, piano

ΙT

Sonata for Violin and Piano in E minor, K. 304 Allegro Tempo di menuetto

Wolfgang Mozart (1756-1791)

Laura Park, violin Gustavo Rivero-Weber, piano

#### INTERMISSION

III

Children's Hour Suite
Into Mischief - Little Angel Giddap Pony - Playing in the Garden Parade - The Sandman

Marcel Grandjany (1891-1975)

Therese Elder, harp

IV

Tzigane

Maurice Ravel (1875-1937)

Ming-Feng Hsin, violin Stephanie Wendt, piano

Darryl Hobson-Byrd: Student of Seymour Lipkin
Laura Park: Student of Jascha Brodsky
Gustavo Rivero-Weber: Student of Jorge Bolet
Therese Elder: Student of Marilyn Costello
Ming-Feng Hsin: Graduating student of Jascha Brodsky and David Cerone
Stephanie Wendt: Graduating student of Jorge Bolet

PLEASE LOOK AT THE OTHER SIDE FOR A SPECIAL ANNOUNCEMENT ABOUT OPERA

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SPECIAL ANNOUNCEMENT: At 8:00pm—on Friday 11 December and Saturday 12 December—Boris Goldovsky and the Curtis Opera Department will present performances of an operatic doublebill: Gian Carlo Menotti's Amelia Goes to the Ball and The Telephone. This will be at Drexel University's Mandell Theater, 33rd and Chestnut Sts. Admission is free, but tickets will be necessary. A limited number of these will be available through the mail only. Please send an addressed, stamped envelope (20¢ postage, please) to Howard Kornblum, Curtis Institute, Rittenhouse Square, Phila., PA 19103. Please tell us which night you prefer, Friday or Saturday. This is the only way to obtain tickets, and your envelope must have 20¢ postage.

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Friday 30 Octdber 1981 at 8:00pm

#### SIXTH STUDENT RECITAL

I

Sonata No. 2 in G minor, Opus 22 So rasch wie möglich Andantino Scherzo: sehr rasch und markirt

Robert Schumann (1810-1856)

Ketty Nez, piano

II

Duo for Violin and Cello, Opus 7 Allegro serioso, non troppo Adagio Zoltán Kodály (1882-1967)

Maestoso e largamente, ma non troppo lento - presto

Maria Bachmann, violin Sara Sant'Ambrogio, cello

#### INTERMISSION

III

Sonata for Flute andPiano in D. Opus 94 Moderato Allegretto scherzando Andante Allegro con brio Sergei Prokofiev (1892-1953)

Heidi Ruby, flute Keiko Sato, piano

Ketty Nez: Student of Seymour Lipkin
Maria Bachmann: Student of Yumi Ninomiya
Sara Sant'Ambrogio: Student of David Soyer
Heidi Ruby: Student of Julius Baker and John Krell
Keiko Sato: Graduating student of Mieczyslaw Horszowski

Felix Galimir prepared the Kodály Karen Tuttle prepared the Prokofiev

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# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Monday 2 November 1981 at 8:00pm

#### SEVENTH STUDENT RECITAL

I

"Mir ist so wunderbar"
(Quartet from Act I of Fidelio)

Ludwig van Beethoven (1770-1827)

Karen Noteboom, soprano Sharon Anstine, mezzo-soprano David Salness, violin Krista Bennion, violin Gregory Hopkins, tenor John Myers, baritone Edward Gazouleas, viola Lawrence Figg, cello

II

Sonata in Eb, Opus 120, No. 2
Allegro amabile
Allegro appassionato
Andante con moto - Allegro

Johannes Brahms (1833-1897)

Paul Garment, clarinet David Lofton, piano

#### INTERMISSION

III

Hermit Songs, Opus 29
1-At St. Patrick's Purgatory 2-Church Bell
at Night 3-St. Ita's Vision 4-The Heavenly
Banquet 5-The Crucifixion 6-Promiscuity
7-The Monk and His Cat 8-The Desire for Hermitage

Samuel Barber (1910-1981)

Ruth Starkey, mezzo-soprano Thomas Jaber, piano

TV

Piano Quartet No. 2 in G minor, Opus 45
Allegro molto moderato
Allegro molto
Adagio non troppo
Allegro molto

Gabriel Fauré (1845-1924)

Ira Levin, piano Nicolas Danielson, violin Geraldine Rice, viola Ramon Bolipata, cello

Karen Noteboom: Student of Marianne Casiello Sharon Anstine: Student of Raquel Adonaylo

David Salness: Student of David Cerone Krista Bennion: Student of David Cerone and Jaime Laredo

Gregory Hopkins: Student of Raquel Adonaylo John Myers: Student of Todd Duncan

Edward Gazouleas: Student of Michael Tree
Lawrence Figg: Student of Orlando Cole
maro

David Lofton: Student of

Paul Garment: Graduating student of Donald Montanaro Ruth Starkey: Student of Raquel Adonaylo

Dr. Vladimir Sokoloff

Tra Levin: Student of Jorge Bolet Geraldine Ric Nicolas Danielson: Graduating Student of Szymon Goldberg

Geraldine Rice: Student of Joseph de Pasquale mon Goldberg Ramon Bolipata: Student of Orlando Cole

Sylvia Lee prepared the Beethoven Felix Galimir prepared the Fauré

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#### THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

#### **CURTIS INSTITUTE OF MUSIC**

John DeLancie, Director

Present a Student Recital

Wednesday, November 4, 1981

#### **PROGRAM**

Prelude & Fugue in C minor No. 2, Book 1, from the Well-Tempered Clavichord Impromptu, Opus 142, No. 3, in B Flat Major Impromptu, Opus 142, No. 4, in F minor Etude, Opus 10, No. 12, in C minor

Arnan Wiesel

Piano

Johann Sebastian Bach

Franz Schubert Franz Schubert Frederic Chopin

П

Adagio from Toccata in C Major (transcribed for cello and piano by A. Siloti)

Seven Variations on a theme Mozart's "Magic Flute" (1801)

Polonaise brillante Opus 3,

Johann Sebastian Bach

Ludwig van Beethoven

Frederic Chopin

Roman Bolipata Cello Nozomi Takashima Piano

Dr. Vladimir Sokoloff, Director of Concert Programs.

The Steinway is the official piano of the Curtis Institute of Music.



# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 4 November 1981 at 8:00pm

#### EIGHTH STUDENT RECITAL

I

Trio for Strings in G, Opus 9, No. 1
Adagio - Allegro con brio
Adagio ma non troppo, e cantabile
Scherzo: Allegro
Presto

Ludwig van Beethoven (1770-1827)

Jun-Ching Lin, violin Edward P. Gazouleas, viola Peter Stumpf, cello

II

Concertino for Trumpet and Piano (1910)

Henri Senée

Introduction Romance Ballet

> Joseph E. Burzinski, trumpet Darryl Hobson-Byrd, piano

> > III

Legend for Trumpet and Piano (1906)

Georges Enesco (1881-1955)

C. Benjamin Mundy, trumpet Kenneth Kelter, piano

#### INTERMISSION

IV

Etude in A minor, Opus 25, No. 11

Frederick Chopin (1810-1849)

Etude Tableau in G minor, Opus 33, No. 5

Sergei Rachmaninov (1873-1943)

Ritt der Walkuren in B minor (from Die Walkure)

Richard Wagner-Graydon Goldsby (1813-1883) (1961-

Sonata in Ab Sonata in F Sonata in C Graydon Goldsby

Graydon Goldsby, piano

Jun-Ching Lin: Student of Jascha Brodsky and David Cerone
Edward P. Gazouleas: Student of Michael Tree
Peter Stumpf: Student of Orlando Cole
Joseph E. Burzinski: Student of Frank Kaderabek
Darryl Hobson-Byrd: Student of Seymour Lipkin
C. Benjamin Mundy: Student of Frank Kaderabek
Kenneth Kelter: Graduating student of Gary Graffman
Graydon Goldsby: Graduating student of Jorge Bolet
Felix Galimir prepared the Beethoven

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#### CURTIS INSTITUTE OF MUSIC THE

John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 FRIDAY 6 NOVEMBER 1981 AT STORM

#### NINTH STUDENT RECITAL

Sonata for Violin and Piano in D (transcribed by Ottorino Respighi) Moderato (a fantasia) Allegro moderato Largo Vivace

Antonio Vivaldi (1678 - 1741)

Diane Pascal, violin Kenneth Kelter, piano

Sonata No. 3 for Solo Violin, Opus 27 "Ballade"

Eugène Ysaye (1858 - 1931)

Diane Pascal, violin

II

Sonata in F, Opus 10, No. 2 Allegro Allegretto Presto

Ludwig van Beethoven (1770 - 1827)

Jeux d'eau

Maurice Ravel (1875 - 1937)

Prelude in Eb, Opus 23, No. 6 Prelude in G, Opus 32, No. 5 Etude Tableau in Eb. Opus 33, No. 7 Sergei Rachmaninoff (1873 - 1943)

Keiko Sato, piano

### INTERMISSION

III

Sonata in A minor for Flute Alone Allemande - Corrente -Sarabande - Bourée anglaise

Johann Sebastian Bach (1685 - 1750)

Gigi Mitchell, flute

Nocturne et Allegro Scherzando

Philippe Gaubert (1879 - 1941)

Gigi Mitchell, flute Darryl Hobson-Byrd, piano

IV

Suite Italienne (1932) (from the 1920 ballet, Pulcinella, based on music of the Italian baroque) Introduzione: Allegro moderato - Serenata: Larghetto -

Igor Stravinsky (1882 - 1971)

Tarantella: Vivace - Gavotta con due variazioni -Scherzino: Presto alla breve - Minuetto: Moderato e finale -Finale: Molto vivace (see other side for sources)

> M cantonio Barone, piano Hirono Oka, violin

The sources used by Stravinsky are as follows:

Introduzione: Trio Sonata by Domenico Gallo Serenata: Pastorale from <u>Flaminio</u> by Pergolesi Tarantella: Concertino by Chelleri Gavotta: Anonymous Harpsichord Suite

Scherzino: Aria from Lo frate 'nnamorato by Pergolesi

Minuetto: Aria from same by Pergolesi

Finale: Trio Sonata by Gallo

The arrangement for violin and piano is by the composer and Samuel Dushkin.

Diane Pascal: Student of Jascha Brodsky
Kenneth Kelter: Graduating student of Gary Graffman
Keiko Sato: Graduating student of Mieczyslaw Horszowski
Gigi Mitchell: Student of Julius Baker and John Krell
Darryl Hobson-Byrd: Student of Seympur Lipkin
Hiron Oka: Student of Arnold Steinhardt and Yumi Ninomiya
Marcantonio Barone: Graduating student of Eleanor Sokoloff

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The Steinway is the official piano of The Curtis Institute of Music. For information about concert please call 893-5260.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

#### THE CURTIS INSTITUTE John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Monday 9 November 1981 at 8:00pm

#### TENTH STUDENT RECITAL

Sonata No. 62 in Eb major Allegro Adagio Finale: Presto

Franz Josef Haydn (1732 - 1809)

Marcantonio Barone, piano

Adagio from Toccata, S. 564 (transcribed by A. Siloti) Johann Sebastian Bach (1685 - 1750)

Variations on the Aria, Bei Männern, from Mozart's Die Zauberflöte

Ludwig van Beethoven (1770 - 1827)

Introduction and Polonaise Brillante, Opus 3

Frederick Chopin (1810-1849)

Ramon Bolipata, cello Nozomi Takashima, piano

#### INTERMISSION

III

Sonata in G minor for Violin and Piano Allegro vivo Intermède: Fantasque et lèger

Claude Debussy (1862-1918)

Finale: Très animé

Rhapsody No. 1 for Violin and Piano Prima parte (lassu) Seconda parte (friss)

Béla Bartók (1881 - 1945)

Nicolas Danielson, violin Nozomi Takashima, piano

Danses sacrée et profane

Claude Debussy

Konrad Nelson, harp

Nicolas Danielson, violin Igor Polesitsky, viola Laura Park, violin

Ramon Bolipata, cello

Introduction and Allegro

Maurice Ravel (1875 - 1937)

Konrad Nelson, harp

David Gantsweg, flute Paul Garment, clarinet Igor Polesitsky, viola Nicolas Danielson, violin Laura Park, violin Ramon Bolipata, cello

PLEASE TURN TO OTHER SIDE FOR SPECIAL ANNOUNCEMENT ABOUT OPERA DATES

Marcantonio Barone: Graduating student of Eleanor Sokoloff
Rampn Bolipata: Student of Orlando Cole
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Nicolas Danielson: Student of Szymon Goldberg
Konrad Nelson: Student of Marilyn Costello
Laura Park: Student of Jascha Brodaky
Igor Polesitsky: Graduating student of Michael Tree
David Gantsweg: Graduating student of Julius Baker and John Krell
Paul Garment: Student of Donald Montanaro

Felix Galimir prepared the Ravel and the Debussy Danses

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## THE CURTIS INSTITUTE OF MUSIC . John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 11 November 1981 at 8:00pm

#### ELEVENTH STUDENT RECITAL

I

Quartet in C minor, Opus 18, No. 4
Allegro ma non tanto

Ludwig van Beethoven (1770-1827)

Scherzo: Andante scherzoso quasi allegretto

Menuetto: Allegretto

Allegro

Sarah Kwak, violin Robert Rinehart, violin Igor Polesitsky, viola Michael Kannen, cello

II

Sextet for Winds, "Mladi" (Youth)
Andante - Moderato -

Allegro - Con moto

Leos Janacek (1854-1928)

David Gantsweg, flute Kathryn Greenbank, oboe David Neuman, clarinet Richard Ranti, bassoon Paul Garment, bass clarinet Theodore Peters, horn

#### INTERMISSION

III

Serenata

Marcia - Gavotte - Finale

Alfredo Casella (1883-1947)

Paul Garment, clarinet Robert Rinehart, violin Richard Ranti, bassoon Michael Kannen, cello Scott Marino, trumpet

IV

Two Concert Etudes
Waldesrauschen - Gnomenreigen

Franz Liszt (1811-1886)

Andante Spianato and Grande Polonaise Brillante, Opus 22 Frederick Chopin (1810-1849)

Wonmi Kim, piano

Sarah Kwak: Student of Szymon Goldberg
Robert Rinehart: Student of David Cerone and Jaime Laredo
Igor Polesitsky: Student of Michael Tree
Michael Kannen: Student of Orlando Cole
David Gantsweg: Graduating student of Julius Baker and John Krell
Kathryn Greenbank: Graduating student of John de Lancie
David Neuman: Student of Donald Montanaro
Richard Ranti: Student of Sol Schoenbach
Paul Garment: Student of Donald Montanaro
Theodore Peters: Student of Mason Jones
Scott Marino: Graduating student of Frank Kaderabek
Wonmi Kim: Student of Jorge Bolet

Felix Galimir prepared the Beethoven John Minsker prepared the Janacek Sol Schoenbach prepared the Casella

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#### CURTIS INSTITUTE John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Friday 13 November 1981 at 8:00pm

#### TWELFTH STUDENT RECITAL

Sonata for Solo Violin, Opus 27, No. 4 Allemande - Sarabande - Finale

Eugène Ysaye (1858-1931)

Maria Bachmann, violin

Sonata for Four Trombones

Daniel Speer (1636-1707)

Trois Chansons de Charles d'Orleans Dieu! qu'il la fait bon regarder! Quant j'ai ouy le tabourin Yver, vous n'estes qu'un villain

Claude Debussy (1862-1918)

Morgenmusik

Paul Hindemith Moderato - Lied - Allegro (trans. by Torsten Edvar) (1895-1963)

Adoramus Te, Christe (transcribed by Donald Miller) Quirini Gasparini (1721 - 1778)

Torsten Edvar, trombone Debra Taylor, trombone Christopher Dudley, trombone Blair Bollinger, bass trombone

#### INTERMISSION

III

Prelude and Fugue in A minor, S. 894

Johann Sebastian Bach (1685-1750)

Adagio in G (from the Violin Sonata in C. S. 968, transcribed by the composer)

Bach

Toccata in D minor, S. 913

Bach

Seung-Hee Hyun, piano

Maria Bachmann: Student of Yumi Ninomiya Torsten Edvar: Student of Glenn Dodson Debra Taylor: Student of Glenn Dodson Christopher Dudley: Student of Glenn Dodson Blair Bollinger: Student of Glenn Dodson Seung-Hee Hyun: Student of Eleanor Sokoloff

PLEASE TURN TO OTHER SIDE FOR SPECIAL ANNOUNCEMENT ABOUT OPERA DATES

The Institute's students offer the public stimulating musical occasions of professional quality. We wish to provide around these performances a professional concert aura. Our audiences can help in this by remembering that the starting time for our concerts is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work. Also, we ask that you do not reserve places in the Hall for late-coming friends by draping coats over the seats—this is unfair to the people who arrive on time.

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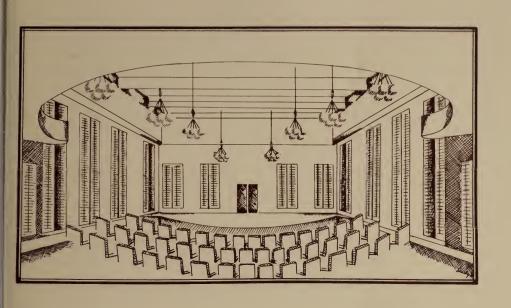
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# The Gorell Recital Hall

Inaugural Series November 8-15, 1981





# Gorell Recital Hall Inaugural Series November 8-15, 1981



# Schedule

November 8, 1981 Academic Convocation, 4 p.m. Florence Quivar, Metropolitan Opera Mezzo-soprano, 8 p.m. November 9, 1981 IUP Student Recital and Competition, 8 p.m. November 10, 1981 IUP Chorale with John Scandrett. Lucy Scandrett, Joan Luchsinger. Bramlett Conley, 8 p.m. November 11, 1981 Faculty Recital, 8 p.m. November 12, 1981 Harvey Phillips, Tuba, with the IUP Wind Ensemble, 8 p.m. November 13, 1981 Chamber Music Recital with students from the Curtis Institute of Music, 8 p.m. November 14, 1981 Marian McPartland, Piano, with the IUP Jazz Ensemble, 8 p.m. November 15, 1981 James Morris, Metropolitan Opera Bass, with the IUP Orchestra and Chorus, 8 p.m.

# Greetings



It is with great pleasure that I welcome you to the week-long celebration of the opening of the GORELL RECITAL HALL at Indiana University of Pennsylvania. For several years, the IUP community has eagerly anticipated the time when this facility would be completed.

Located in what was originally the chapel of John Sutton Hall, the GORELL RECITAL HALL is a splendid facility for recitals, musical ensembles, small theatrical productions, special lectures and other special University events.

We are proud of this beautiful new addition to our campus and proud of the individuals for whom it is named. Frank and Mary Gorell have continuously demonstrated their patronage of the Arts at IUP. Their past efforts in sustaining visiting musical performances have permitted the University to bring outstanding musicians to campus for the instruction of students and the enjoyment of the entire Indiana community. This new facility is a tribute to the Gorells' untiring devotion to the Arts. As a member of the Board of Trustees, Frank Gorell has been a strong voice urging the University to strive for excellence in all its teaching, research and public service activities. Programs in the Recital Hall will stimulate the intellectual climate and assist the University in reaching for excellence.

The Recital Hall may also be considered a perpetual testimony to the capabilities of IUP's skilled craftsmen who were responsible for the renovation and construction project.

On behalf of the entire IUP community, I thank those who have helped to make this magnificent recital hall a reality at Indiana University of Pennsylvania.

John E. Worthen
President

# Greetings



On behalf of the School of Fine Arts I would like to welcome you as an audience to this inaugural series of programs in the new Gorell Recital Hall.

Music programs always have been a part of the history of IUP but now, at long last, a marvelous revitalized facility is available for the hundreds of performances scheduled each year by the Department of Music. Performing is a crucial dimension of the academic curriculum in music and attending recitals and concerts in the Gorell Recital Hall will add immeasurably to the enjoyment of that experience.

A university serves also as a cultural center for the greater community in which it is located. The addition of an auditorium for the performing arts and other cultural programs greatly enhances the physical plant so necessary to the support of the arts on the campus.

IUP is most fortunate to have Mary and Frank Gorell as generous patrons; their interest and support of the arts is well known in the community and their newly completed space in John Sutton Hall is a fitting tribute to their humane and cultural dedication.

J. Christopher Benz Dean, School of Fine Arts



This year marks the 75th anniversary of the establishment of the Department of Music at IUP. The opening of a new home for the live performance of music is a marvelously exciting and significantly appropriate way to celebrate the occasion.

We are indebted to Mary and Frank Gorell for their generous and lasting gift. Because of their personal commitment to fostering the arts, performers and audiences now will have the opportunity to share musical experiences in a facility which rivals the finest available in this part of the country for acoustical integrity, beauty and elegance.

The Gorell Recital Hall features continental seating to ensure comfort as well as unobstructed listening and viewing. Original features of plaster and wood have been blended with modern baffling techniques to enhance reverberation. The balcony has been retained to increase seating capacity without increasing audience distance from the stage. A full-size orchestra or band can be accommodated in the stage area and yet the intimate environment of the total space is ideally suited to the performance of solo and chamber music.

As you can see from this booklet, an impressive variety of performances has been planned to commemorate the opening. Music students, alumni and faculty join me in inviting you to participate in this inaugural series of events and in future performances.

The Music Department traditionally has maintained high standards of performance as well as academic and pedagogical skills. The opening of Gorell Recital Hall provides an opportunity to renew the department's commitment to academic and artistic excellence and at the same time creates the most favorable conditions for the prosperity and enjoyment of music performance.

# The Gorells



"We're grateful that we are able to make this contribution. After all it was the American System which made our contributions possible... and we think it appropriate that we should express our gratitude for this system by contributing to its indefinite continuation through the young people who follow us."

In this statement Frank and Mary Gorell expressed the ideology that inspired their \$100,000 contribution toward the creation of the Gorell Recital Hall and their longtime support of the arts at IUP.

In 1980 the Gorells gave \$7,000 to help finance the residency of the Pittsburgh Symphony Chamber Orchestra at IUP for five days. The couple have also awarded many scholarships to students and musicians through the Gorell Education Foundation.

During his successful business career, Gorell, the founder and former president of Season-all Industries, consistently gave much of his time to the arts. He is a member of the boards of directors of the Mendelssohn Choir of Pittsburgh, the Pittsburgh Symphony, the International Horn Society, the Florida Atlantic University Foundation at Boca Raton, Fla., and the Alumni Board of the Curtis

Institute of Music in Philadelphia.

For Gorell, music is not merely a passing interest but a part of his life. Born in Pittsburgh in 1913, he left there in 1931 on a scholarship to study at the Curtis Institute of Music. After finishing a three-year program at Curtis, Gorell played horn for the United States Navy Band in Washington, D.C. from 1934 to 1938. He then joined the Pittsburgh Symphony where he played under the direction of Fritz Reiner until 1942.

An accomplished symphonic musician, Gorell also played with orchestras such as the New York Philharmonic and the NBC and CBS Orchestras in New York City between seasons with the Pittsburgh Symphony. In addition, he freelanced at recording sessions and in the pit for Broadway musicals. His career included performances under Arturo Toscanini, Bruno Walter, Leopold Stokowski and other famous conductors. From 1943 through 1945, Gorell served with the U.S. Armed Services Orchestra.

In 1947 he brought his musical career to a close performing with the orchestra for "Annie Get Your Gun," a well-known Broadway musical. That year Gorell put aside his French horn to devote his time fully to the storm window business, investing all his savings to create Season-all Industries.

Season-all is now the country's largest manufacturer of custom-made aluminum storm doors and windows and replacement windows. Under Gorell, the company established four plants in Pennsylvania and one in Decatur, Ill., and operates 10 distribution centers throughout the Northeast and Midwestern United States.

After moving his business headquarters from Pittsburgh to Indiana in 1957, Gorell became involved in several local civic organizations. He was a board member for the Indiana County Hospital, the Indiana County Planning Authority, the Indiana County Industrial Development Authority and the Indiana County Housing Authority.

In 1974 he was appointed to the IUP Board of Trustees. Now in his second term as a trustee, Gorell is currently board secretary and chairman of its Finance Committee.

Frank and Mary Gorell were married in October of 1940, when Gorell was playing horn with the Pittsburgh Symphony and Mrs. Gorell, who had studied art at Carnegie Mellon, was a designer of women's clothes. Today Mrs. Gorell serves on the boards of the IUP Museum and the "Open Door."

The Gorells have three sons, Franklyn, Wallace and Wayne. Franklyn is the president of Season-all Industries. Wallace is an associate professor in the department of rhetoric at the University of California at Berkeley and Wayne serves as vice president of sales/service at Season-all.

# The Hall's History



June 1, 1975 — Prior to the renovation of John Sutton Hall, today's Recital Hall was a storage room for IUP furniture.



March 28, 1980 — During the construction of IUP's new library, the Recital Hall was used as a periodicals reading room.

The Gorell Recital Hall became a reality in less than six months time. This remarkable transformation from a reading room to a Victorian style auditorium is depicted in the photographs on this and the following page. Also shown are some photographs from the hall's past when the room was the Normal School Chapel and when it was used for college assemblies. Today's Gorell Recital Hall is a blend of the old and the new — a historical restoration which will provide cultural opportunities for present and future IUP students.



May 27, 1981 — Immediately after commencement exercises, IUP workmen began the process of converting the reading room to the Recital Hall.







June 2, 1981 (above) — Within one week, the old fixtures had been removed and work commenced on the remodeling.

June 15, 1981 (left) — Work progressed rapidly on the structural restoration.





1912 (above) — Recitals were not foreign to the hall, as evidenced in this photo from the past.

1911 (left) — A photo from an old catalog shows the Recital Hall in its original use as a chapel.



June 23, 1981 — Restoration of the balcony was an integral part of the Recital Hall work.



August 10, 1981 — After completion of most of the structural renovations, work began on the decorating. Here workmen paint the walls in a pale cream color.



July 13, 1981 — Construction of the main level flooring included the design of elevated seating to insure that the stage could be viewed from any seat in the hall.



September 18, 1981 — By mid-September, seating had been installed and some of the finishing touches were put on the hall, including the painting of a Victorian-style stencil underneath the balcony.

# Private Support for a Public University

by Mr. Frank Gorell, Chairman of the Board, Season-all, Inc.

The John Sutton Hall — A Victorian Restoration fund-raising program sponsored by the Foundation for Indiana University of Pennsylvania has enjoyed the significant support of a number of benefactors. One of the pace-setting gifts given midway to this effort was the very generous contribution of seventy-five thousand dollars\* made by Mr. and Mrs. Frank Gorell for the Gorell Recital Hall in John Sutton Hall.

On the occasion of the public release of this very magnanimous gift, Mr. Gorell gave the following speech which the Foundation feels is important to anyone who reflects on the need for private support for a public university.

The address was given by Mr. Gorell in the Blue Room of John Sutton Hall on January 25, 1978. Private support for public education is a very important and fundamental part of our American heritage. And the John Sutton Hall Restoration Project, about which we are concerned here today, allows me to express my views about the opportunity we all have to participate in the continuation of this heritage right here, as it were, in our own front yard.

I look at the Indiana University of Pennsylvania from three perspectives.

First, as a resident, I see the University as the major ingredient in the overall cultural and intellectual heritage of this total region. Since it began in 1875 as the Indiana State Normal School, through its present status as the only state-owned University in Pennsylvania, the University has given the people of this area the privilege of combining an intellectual and cultural heritage with the business and industrial counterparts which make America. As a citizen of Indiana, I am proud of the University. It's one of the key elements which make this community, this county, in fact, all of western Pennsylvania a better than average place to live, work, raise families and in general strive to reach our potential.

Secondly, I am a member of the Board of Trustees of the University. I share this particularly unique position with eight other individuals who constitute this IUP Board. Naturally, all of us feel honored to have been chosen members of the Board, and likewise, feel the grave responsibilities of setting policy and overseeing the general operation which will insure the rightful place of this institution within the fourteen campus system owned by the Commonwealth. As the only University within this system, it is surely a

center of focus from Harrisburg as well as from the other colleges and universities within the state. Indiana University of Pennsylvania is a pacesetter, and has earned the enviable position of leading contender within the entire higher education system of the Commonwealth. What this University does, what this Board of Trustees does, cannot go unnoticed. Obviously, that has many advantages, but it should also make us constantly aware that we are center stage most of the time.

Thirdly, as many of you here know, I am considered in this community to be a relatively successful businessman. During the years Season-all has been in Indiana, we have experienced first-hand the direct benefit made to business by the students and graduates of this and other institutions of higher education. These young people, in addition to raising the level of culture and improving, as it were, the aesthetics of our way of living, make a real contribution to the economic system of free enterprise which has given all of us most of the vast array of physical things we possess. As a businessman, I think these young people are a very good investment oppor-

Because of the advantage of having these three different perspectives — resident, member of the Board of Trustees, and successful businessman — I have been motivated to act in behalf of the John Sutton Hall Restoration fund-raising effort.

Recently I was approached by the Foundation, as were all members of the Board of Trustees, to consider my part — really the part of Mrs. Gorell and me — in this effort. We thought about the matter at length, and decided

that the first phase of the total restoration program should have a significant pace-setting gift. Because of my lifelong interest and professional training in music, Mrs. Gorell and I decided that we would underwrite the renovation of the Victorian Commons at \$75,000.\* It is our wish that this former chapel be used to further the Arts by capitalizing on this room's acoustical excellence by converting it into what I believe will be an excellent recital hall ... a facility which simply doesn't now exist at the University.

Upon announcement to the Foundation and the University of this \$75,000° commitment, we received accolades for our outstanding generosity. Generosity, however, is a very relative thing, and should be viewed in terms of the ability of the contributor and the need of the recipient. Certainly \$75,000° is a sizeable amount of money, and in a sense might be considered generous in terms of the overall goal of \$350,000 for Phase I of this restoration program. However, we don't look upon it as generosity.

We are simply grateful. We're grateful that we are able to make this contribution. After all, it was the American system which made this possible... and we think it appropriate that we should express our gratitude for this system by contributing to its indefinite continuation through the young people who follow us.

If there is any reaction to our contribution, we would hope it would be inspiration. We would be very happy if our action served as the catalyst which would precipitate participation by others in the community who also have been fortunate under our American system.

These collective contributions will be a serious investment in our local community, which will add to the intellectual and cultural esteem of our region.

This, in turn, will provide a more attractive setting for persons who reside in the overall area.

But this influence will not be limited here — certainly a great number of students in the University come from much more distant locations, including all of the eastern seaboard. The result will be a better climate for the work force here, which, in turn, will have an indirect bearing

on all phases of business and industry in Indiana County.

This is a view that is not at all foreign to what business and industry have held for many years in regard to private higher and public education. The thrust of this position is felt in the area of excellence up and beyond the essentials which are provided by government. For the moment let us look at the problem from a national vantage point.

Across this whole beautiful land of ours both public and private universities and colleges have made a national impact on every man, woman and child. Today some 66 percent of the students in higher education are enrolled in public educational institutions. With the growing strictures of both State and Federal tax dollars for higher education, and the constant press upon student tuition to help support overall university operations, it's evident that were it not for private support, the level of education would, at best, be at the essential level, but little more. The fact is that State and Federa! funds, coupled with student tuition, only allow for the basics, with little or no margin for truly excellent and extraordinary programs. Without private support, the margin for excellence would by necessity, give way to a more average education: to mediocrity of learning.

Focusing down from the broad national scene to the Commonwealth, I do not have to remind anyone here that the State Legislature has been, and will continue to be, hard pressed to allow for any but the bare essentials using State tax funds. In fact, it may be pointed out that certain essentials have already been pruned to the detriment of certain curricular opportunities within our State supported institutions. Even if the Commonwealth were able to fund the full essentials necessary for a solid well-balanced educational scene at all fourteen State campuses, you can be assured that these essentials would not provide much more than average quality postsecondary education.

Frankly, this is just not good

Our young people need an exceptional environment to compete with the students of the other stellar institutions of higher learning in the Commonwealth and throughout the country. As a businessman, please be assured that I am not at all interested in supporting frills. As a person allowed to mature in a setting with some grace and dignity, however, I realize that there is a definite need for our students to have an opportunity to reach scholastic excellence, cultural maturation, and social responsibility—all of which necessitate more than an average, or if you will, more than a mediocre educational scene.

The whole setting of the John Sutton Hall—an imaginative restoration program which takes into account our need for a firm tie to our heritage—typifies my position. Left exclusively to the State, we would have a safe and sound building whose decor would, candidly, be institutional in nature. This is not bad. But, certainly it does not act as an inspiration for the aesthetic potential in all of us. John Sutton Hall-built in 1875-has a dignity, a spirit which should be nurtured in the soul of everyone who passes through its portals.

No, ladies and gentlemen, Mrs. Gorell and I do not feel particularly generous. Rather, we are grateful for what this great country with its cultural and business and industrial advantages has done for us. And we would hope the same opportunities we have worked for and achieved will be available to our children, and yours, and theirs.

As a resident, I am proud to participate. As a member of the Board of Trustees, I am certain that this money has been committed to a very worthwhile purpose. And as a businessman, I consider it a good investment that will pay countless dividends to many others for years into the future.

<sup>\*</sup>Editor's Note — Mr. and Mrs. Gorell later increased their initial gift to \$100,000.

# Music at IUP

Neither music nor recitals are strangers to IUP— or to John Sutton Hall. Under the direction of the Music Department, frequent recitals were given by teachers and students as far back as 1878. Those recitals, which were held in the school chapel, were designed to educate as well as to please.

The same is true today, with one exception: What was then Indiana Normal School's chapel is now IUP's Gorell Recital Hall. The emphasis upon listening and acquiring an appreciation for the best in music continues to be important today.

Although music was part of the curriculum from the beginning of the Indiana Normal School in 1875, it was not a major area in which degrees were granted. A student then could graduate from the elementary, scientific or classical course of study and would be awarded a two-year diploma. Private lessons were given in voice, and in 1877, private lessons were added in piano and organ.

The records of 1878 show that special courses were provided in vocal and instrumental music, and up until 1905 either vocal or instrumental courses were to be elected. Instrumental lessons were given on piano and organ, and students interested in singing could participate in chorus. There were frequent opportunities to perform in public; when students became proficient they participated in recitals.

The first music degree at Indiana was granted in 1894, sixteen years after the addition of the vocal and instrumental major to the curriculum. But it was not until 1906 that the music department grew to significant enrollment.

In that year Hamlin Cogswell organized a conservatory of music. Cogswell was the first director of the conservatory, which was located on the second and third floors of Thomas Sutton Hall, and was also a leader and pioneer in music education in Western

Pennsylvania for the first quarter of the century. Cogswell was praised in the Musical Courier of September 5, 1906, for organizing an outstanding curriculum at the Indiana Normal Conservatory and was named one of America's leading public school music educators.

As music began to pervade the entire campus, the administration recognized the importance of music to the growth of the college. By 1918 the music program was expanded to a three-year course with majors offered in singing, violin, piano, organ and supervision.

Because of the wide-spread enthusiasm for music at the Normal School, music became an essential part of the required chapel services, and student music groups began to organize. They included the Conservatory Orchestra, the Choral Society, the Madrigal Club of Women and the Mandolin Club. Also, the college choir gave concerts in Pennsylvania and eastern Ohio.

As the Conservatory grew and expanded it demanded a change in courses — and a change in name. The name was changed from the Normal Conservatory of music to the Department of Music in 1922, and the course offerings in music appeared under two general divisions: (1) training courses of two and three years in public school music, and (2) a curriculum designated as "Collegiate Music."

With a decade of leadership under John W. Neff, which began in 1925, many significant achievements were made. The first, full, four-year course in music for public school teachers and supervisors of music was established in 1926. Twelve semester hours of student teaching and observation were required, a part of which was to be in public schools off campus.

In general, the entire trend of the music department courses drifted from the conservatory and tutorial idea to the modern needs of education. Continued growth was inevitable.

The Indiana campus, originally 23

acres and one building, had grown to 62 acres on which were located 11 principal halls, 24 buildings and three athletic fields by 1960. Cogswell Hall, the new building which was occupied in May of 1960, is included among these.

In September of 1960 the music department of Indiana State Teachers College was granted approval for the development of a graduate program.

IUP has since won national recognition of its undergraduate and graduate programs in music. The Department of Music is a full member of the National Association of Schools of Music.

The department's greatest musical resource is its faculty, composed of some 30 full-time artist-teachers. Even with over 300 students, each major has the opportunity to study with a specialist in his or her own instrument (or voice) and take academic course work from professional musicologists and theorists. Because of the individualized nature of study in music, the environment in Cogswell is highly personalized.

Music Department ensembles provide performance opportunities for hundreds of University students each semester. A staff of resident conductors directs the activities of the Symphony Orchestra, three bands, two choruses, two jazz ensembles, the Brass Ensemble, and several chamber ensembles. A major work for chorus and orchestra is presented each year. The Orchestra cooperates with the Music Theater in the staging of operas and musical shows. A concerto program enables student soloists to perform with the Orchestra. The Department has sponsored a one-week residency of the Pittsburgh Symphony Chamber Orchestra annually since

A distinguished artist-faculty represents a wealth of professional performing experience. Recital series featuring resident faculty and visiting artists are presented throughout the



Architectural Rendering - Pictured above is the architect's conception of Gorell Recital Hall prior to the restoration.

year. Faculty chamber music ensembles include the String Trio, Woodwind Trio and Brass Quintet.

The Department offers three undergraduate programs leading to the degrees Bachelor of Science in Music Education, Bachelor of Fine Arts (Performance), Bachelor of Arts in Performance, Music History, Music Theory, or Jazz Studies.

The Gorell Recital Hall is another milestone in IUP's cultural history. IUP students, particularly those pursuing degrees in music, will discover many opportunities to visit the hall, both as members of the audience and as performers on stage. The Gorell Recital Hall is but another example of IUP's dedication to - and excellence in - the arts.

### **Music Faculty**

Carl Adams Flute. Music Education William Becker

Trumpet, Brass Ensemble, Music History

Gary Bird Euphonium, Tuba, Music History, Jazz Studies

David Borst

Rassoon, Music Education

Charles Casavant

Music Theory, Bands Christina Cha

Voice

Ruth DeCesare

Music Education Daniel DiCicco

Clarinet, Director of Bands &

Jazz Studies

John Dietz Voice

Calvin Elliker

Music Librarian Edwin Fry

Piano, Music Theory Irving Godt

Music History Dominic Intili

Music History, Music Theory,

Piano

Hugh Johnson Conducting, Orchestra

Irvin Kauffman

Guitar

Richard Knab

Department Chairman, Clarinet Robert Lloyd

Oboe, Saxophone

Joan Luchsinger Voice

Delight Malitsky

Violin, Piano James Meena

Director of Choral Activities

John Morris Jazz Studies

Gary Olmstead

Percussion Laurence Perkins

Viola, Music Education

Daniel Perlongo

Composition, Music Theory

Nicolo Sartori Piano

John Scandrett

French horn, Music Theory

James Staples

Piano, Music Theory

Carol Teti

Organ, Music Theory Richard Thorell

Trombone, Music History

Jane Trimarchi

Cello, String Bass Fva Vouklizas

Piano, Class Piano

Calvin Weber

Director of Graduate Studies, Trumpet, Music Education

Herbert Wildeboor Voice, Music Theater

Carl Apone



June Arev



Paul Hume

### **Carl Apone**

Carl Apone, music critic for *The Pittsburgh Press* for the past 20 years, has won seven Golden Quill awards and two awards in Pennsylvania newspaper competition. A native of Brownsville, he is a graduate of Notre Dame University with a major in journalism and a minor in music. He also holds a master's degree in American literature and American history from Boston University.

Apone studied violin for 15 years, clarinet for seven years and attended the U.S. Army Band School. He was a member of the South Bend Symphony as a violinist, a first chair clarinetist with the Notre Dame concert band, and a member of the 102nd Infantry Division Band. Apone has also lectured or taught music and journalism at the University of Pittsburgh, Duquesne University, Community College of Allegheny County and Point Park College.

### June Batten Arey

June Batten Arey was named Executive Director of the Pennsylvania Council on the Arts and began her duties on January 2, 1981.

Ms. Arey's professional background has covered the full range of arts support from community arts administration and development to national and international organizations.

In 1965 Ms. Arey became the first director of the dance program of the National Endowment for the Arts. She worked with emerging state arts agencies as well as major professional dance institutions to increase the accessibility of professional dance to the general public.

In recent years Ms. Arey has been on a number of national and international boards and commissions, including: The National Committee on Cultural Resources; the Task Force on Goals of the Library of Congress; the Visiting Committee on the Arts at Tufts University; The Enquiry on Arts in Education of the United Kingdom-Gulbenkian Foundation; the International Conference on Musical Theatre of the International Theatre Institute of UNESCO; the advisory panel on National Fellowships in Per-

forming Arts Management of the Theatre Communications Group; and the American Assembly of the Performing Arts and American Society.

Ms. Arey received the Winston-Salem Arts Council Award for distinguished service to the Arts and the Association of American Dance Companies' Award for distinguished service to dance.

In addition to various articles on arts and philanthropy, she is the author of two books: Purpose, Financing and Governance of Museums and State Arts Agencies in Transition.

#### **Paul Hume**

Paul Hume, music editor of The Washington Post since 1947, is a graduate of the University of Chicago and a pianist, baritone, organist and choral conductor.

A professor of music at Georgetown University from 1950-1977 and an adjunct professor of music at Yale University from 1976 to the present, Hume also holds honorary doctorates from Thiel College, Rosary College and Georgetown University. He is the author of "The King of Song," "The Lion of Poland," "Catholic Church Music." and "Verdi."

The conductor of choral programs at Georgetown University from 1950 to 1975, Hume has conducted choral and orchestral programs around the country. He has sung in concert, opera and oratorio. Listed in Who's Who, he received the Peabody Award for the radio program "A Variable Feast" in 1978

Hume is a member of the board of directors of the Music Critics Association and has presented radio programs in Washington and on National Public Radio.

# **Academic Convocation**

Sunday, November 8 4 p.m.

#### WELCOME AND INTRODUCTION OF THE PANEL

Dr. John E. Worthen, President, IUP

#### Panelists:

Carl Apone, Music Critic, The Pittsburgh Press
June Arey, Executive Director, Pennsylvania Council on the Arts
J. Christopher Benz, Dean, IUP School of Fine Arts
Thomas E. Forsberg, Director, IUP Student Activities
Paul Hume, Music Critic, The Washington Post

#### KEYNOTE ADDRESS

"The University — Patron of the Arts"
Mr. Hume

#### PANEL DISCUSSION

#### **OPEN DISCUSSION**

The audience is invited to participate.

The use of cameras and tape recorders is strictly prohibited. Fire Laws prohibit smoking in Gorell Recital Hall.



# Florence Quivar

Florence Quivar, one of America's most distinguished mezzosopranos, is in demand with leading orchestras, conductors, music festivals and opera companies. She made her New York debut in 1973 as guest soloist in the Verdi Requiem with the National Orchestral Association at Carnegie Hall. Since then she has made frequent appearances in New York, including the New York Philharmonic with Zubin Mehta, Leonard Bernstein and Pierre Boulez, the Cleveland Orchestra and Lorin Maazel, the Cincinnati Symphony and Thomas Schippers, the Los Angeles Philharmonic with Carlo Maria Giulini and Zubin Mehta, the Boston Symphony with Seiji Ozawa and Colin Davis and the Philadelphia Orchestra with Eugene Ormandy and Riccardo Muti. She appears with each of these orchestras in its home city as well.

Miss Quivar also appears at all leading music festivals. During the summer of 1980 she appeared in four separate programs at Ravinia with the Chicago Symphony and James Levine, twice at Hollywood Bowl with the Los Angeles Philharmonic and James Conlon and with Jesus Lopez-Cobos and was soloist at Robin Hood Dell with the Philadelphia Orchestra.

During the summer of 1981, Miss Quivar returned to the Hollywood Bowl on two occasions to perform with the Los Angeles Philharmonic; with Carlo Maria Giulini conducting the Verdi Requiem and Zubin Mehta conducting the Mahler Symphony No. 3. Additional summer appearances included the Mahler Symphony No. 8 at Tanglewood with the Boston Symphony and Seiji Ozawa, and the Mozart Requiem which was Miss Quivar's Mostly Mozart Festival debut with James Conlon.

The Metropolitan Opera mezzo was critically acclaimed as Fides in Meyerbeer's "Le Prophète," and matched that success in her Rio de Janeiro debut as Adalgisa opposite Grace Bumbry's "Norma." She returned to the Metropolitan Opera in the 1980-81 season performing the title role in "L' Italiana in Algeri" and in the company's new production of "L' Enfant et les Sortilege."

Miss Quivar is heard on the Vox recording of Rossini's "Stabat Mater" with the Cincinnati Symphony and Thomas Schippers, and as Serena on the acclaimed London recording of "Porgy and Bess" with the Cleveland Orchestra and Lorin Maazel.

A native of Philadelphia, Florence Quivar is a graduate of the Philadelphia Academy of Music and was a member of the Juilliard Opera Theatre. Among Miss Quivar's numerous awards are the National Opera Institution Award, the Baltimore Lyric Opera Competition and the Marian Anderson Vocal Competition.

### **Hugh Johnson**

Dr. Hugh Johnson has been conductor of the IUP Symphony Orchestra since 1970. Previously he was on the conducting faculty at the Oberlin Conservatory (four years) and at the Indiana University School of Music (nine years). He was a member of the conducting staff of the Santa Fe Opera and the IU School of Music Opera Department, Dr. Johnson was Music Director of the Mendelssohn Choir of Pittsburgh from 1970-78. He was a pioneer in the development of graduate conducting degree programs while on the School of Music faculty in Bloomington, Indiana.



Hugh Johnson

# The University Symphony Orchestra

Hugh Johnson, conductor

Violin I

Delight Malitsky\*
Donna Kauffman
Sandra Akin
Lisa DeStefano
Barbara Mirro
Kathy French
Amy Santeusanio
Gerry O'Hare
Gloria Johnson
Judith Piper
Ingrid Borst
Laura Johnson

Violin II

Mark Richardson
Alyssa Schilling
Marsha Rhodes
Cheryl Hagans
Arnell Mishler
Margaret Mars
Joseph Savukas
Scott Laird
Sue Sell
John Widmann
Kate Staples
Edith Getts

# Sunday, November 8

The University Symphony Orchestra Hugh Johnson, conductor with Florence Quivar, mezzo-soprano 8 p.m.

#### **PROGRAM**

Prelude to the Opera,

The Mastersingers of Nuremberg

Richard Wagner (1813-1883)

Lieder eines fahrenden Gesellen

- 1. Wenn mein Schatz Hochzeit macht
- 2. Ging heut' Morgens über's Feld
- 3. Ich hab' ein glühend Messer
- 4. Die zwei blauen Augen

Miss Quivar

Gustav Mahler (1860-1911)

#### INTERMISSION

From the Opera, Sapho "O ma lyre immortelle"

Charles François Gounod (1818-1893)

From the Opera, Le Prophète "O prètres de Baal" Giacomo Meyerbeer (1791-1864)

Miss Ouivar

Appalachian Spring (Ballet for Martha)

Aaron Copland (b. 1900)

This program is sponsored in part by the IUP Student Cooperative Association.

The use of cameras and tape recorders is strictly prohibited. Fire Laws prohibit smoking in Gorell Recital Hall. The University Symphony Orchestra (continued from page 14)

#### Viola

Laurence Perkins\* Lisa Pearson Lori Wilcox Andrew Adams Anna Kruger Scott Rawls Mahlon Halleck

#### Violoncello

Jane Trimarchi\*
Patty Starsinic
Naomi Kipp
Wallis Braman
Susan Mills
Susan Lydic
Patty Klyap
Eileen Cooper
Gretchen Talbot

#### Double bass

Terry Schiebel Bennet Crantford Robert Ramsey

#### Flute

Stephanie Sell+ Cristal Swartzbaugh+ Karen Littau

#### Piccolo

Karen Littau

#### Oboe

Ruth Braddick Diane Bok

#### Clarinet

Edwin Schwer+ Daleen Asper+ George Weaver

Bass clarinet
George Weaver

#### Bassoon

Kevin Kean Beth Saul Joseph Ramsey

#### French horn

Joan McGowan Dennis Emert Tammy Schouppe Jennifer Speicher

#### Trumpet

Steven Chimchirian Stacey Nielson Phillip Beck Thomas Bekavac

#### Trombone

James Janderchick+ Peter Wetherill+ Andrew Kochenour

#### Tuba

Wesley Taylor

#### Harp

Lucy Scandrett

#### Piano

Judith Radell

#### Timpani and Percussion Paul Smith Wendie Rohrbach Brian Kuterbach Jeffrey Maucieri

\* = IUP Music Department Faculty Member

+ = Co-principal

#### Michael Gallo, tuba

Michael Gallo, a junior bachelor of fine arts major in tuba, studied under Mark Evans (Berlin, West Germany), Harvey Phillips, and Gary Bird (IUP). A graduate of Hazleton High School and a native of Hazleton, Gallo was a winner in the 1979 IUP Music Department Concerto Competition.

#### Carolann Burger, soprano

A graduate of Governor Mifflin Senior High School, Miss Burger is a junior bachelor of science in music education major at IUP. A native of Shillington and Miss IUP of 1981, she studied under Christina Cha and Joan Luchsinger. She has been active in IUP music theater productions.

#### Cristal Swartzbaugh, flute

Cristal Swartzbaugh of Hershey is a senior bachelor of science in music education major. A graduate of Hershey Senior High School, she is a student of Carl Adams (IUP) and a member of Delta Omicron Music Fraternity.

#### Elaine Sharp, piano

A native of Avonmore, Elaine Sharp is a graduate student pursuing the master of arts degree in piano performance. A 1981 bachelor of science in music education graduate of IUP, she is a student of Eva Vouklizas and a winner in the 1979 Music Department's concerto competition.

#### Paul Smith, marimba

Paul Smith is a graduate of North Penn High School and a native of Lansdale. A senior bachelor of fine arts percussion major, he has studied under Henry Robinson, Wayne Berry and Dr. Gary Olmstead (IUP). POSTERS COMMEMORATING THE GRAND OPENING OF THE GORELL HALL INAUGURAL RECITAL SERIES MAY BE PURCHASED AT THE DOOR FOR \$5.00. A LIMITED EDITION SIGNED BY THE ARTIST IS ALSO AVAILABLE AT \$25.00 UNFRAMED OR \$67.00 FRAMED. A SAMPLE OF THIS POSTER MAY BE VIEWED AT THE REAR, RIGHTHAND SIDE OF THE HALL.

TONIGHT'S CONCERT IS BEING RECORDED BY THE MUSIC

DEPARTMENT AND WILL BE RELEASED IN THE NEAR FUTURE

AS A SPECIAL LIMITED EDITION ALBUM. IF YOU ARE

INTERESTED IN MORE INFORMATION ABOUT THIS FORTHCOMING

ALBUM, PLEASE FILL IN THE COUPON BELOW AND RETURN TO

AN USHER DURING INTERMISSION OR AT THE END OF THE

EVENING.

I would appreciate your sending me more information about the Gorell Hall Inaugural Recital Series concert album by the Music Department. (This does not obligate me in any way.)

| NAME    |       |          |  |
|---------|-------|----------|--|
| ADDRESS |       |          |  |
| TTTY    | STATE | ZIP CODE |  |



# Monday, November 9

#### **IUP Student Recital Competition** 8 p.m.

#### **PROGRAM**

Sonata No. 1 in F Largo

Benedetto Marcello

Allegro Largo Presto

The Morning Song

Roger Kellaway

Michael Gallo, tuba Elaine Sharp, piano

Juliet's Waltz (Faust)

Charles François Gounod

Ich schwebe

Richard Strauss

O wüsst' ich doch den Weg zurück

Johannes Brahms

Let the bright Seraphim (Samson)

George Händel

Carolann Burger, soprano Stephanie Sell, piano

Poem

Charles Griffes

Cristal Swartzbaugh, flute Hazel Walters, piano

Dirge for piano, Opus 9a, No. 4

Bela Bartok

Six Dances in Bulgarian Rhythm

Elaine Sharp, piano

Bela Bartok

Concertino for Marimba, Opus 21

Paul Creston

Calm Vigorous

Paul Smith, marimba Judith Radell, piano

Judges of this evening's performances are Robert Croan, music critic for The Pittsburgh Post-Gazette, and Kypros Markou, director of the Westmoreland Symphony.

John Scandrett



Lucy Clark Scandrett



Joan Luchsinger

### John Scandrett

John Scrandrett, horn, a member of the IUP music faculty, is a graduate of Wittenberg University and has a master of music degree from the University of Wisconsin where he studied with John Barrows. He was a member of the Indianapolis Symphony for several years and was principal horn with the Brevard Festival Orchestra and the New Jersey Symphony Orchestra.

Since returning to his native Pittsburgh, Scandrett was the manageroperations of the Pittsburgh Youth Symphony for five years while working as a commercial free-lance photographer. He has had concentrated study on the horn with Forest Standley and is presently principal horn with the Johnstown, McKeesport and Westmoreland Symphony Orchestras.

He is also a member of the Pittsburgh New Music Ensemble, the Pentaphonie Wind Ensemble, the New Pittsburgh Chamber Orchestra, the Civic Light Opera Orchestra, and the Pittsburgh Ballet Theater Orchestra.

### Lucy Clark Scandrett

Lucy Clark Scandrett, a native of Charlotte, North Carolina, began the study of the harp at the age of five and soon after made her debut with the Charlotte Symphony where her mother was the principal harpist.

She has a degree in harp from Oberlin College Conservatory of Music where she studied with Lucy Lewis, and a master of music degree in musicology from Converse College in Spartanburg, South Carolina.

Ms. Scandrett began her professional career at the age of 16 at the famous Barter Theater in Abington, Virginia, where she played for the musical, "The Fantasticks." She is a member or the Pittsburgh New Music Ensemble, the Civic Light Opera Orchestra, the Pittsburgh Ballet Theater Orchestra as well as the Butler, McKeesport, Westmoreland and Johnstown Symphony Orchestras. She has been a soloist with the Pittsburgh Youth Symphony, the Butler

Symphony and the McKeesport Symphony Orchestra and appears frequently in the Western Pennsylvania area as a recitalist.

Since 1972, she has taught harp at the Chatham Summer Day Camp and the Chatham College Laboratory School of Music and recently started a chapter of the American Harp Society. In addition to her active performance schedule, Ms. Scandrett plays regularly in area restaurants such as the William Penn Hotel, the Hyatt House and formerly at the Carlton House.

### Joan Luchsinger

Mezzo-soprano Joan Luchsinger, a member of the IUP music faculty, has appeared in several opera productions. Among them are Cherubino in "The Marriage of Figaro," Dorabella in "Cosi fan Tutte," Florence in "Albert Herring," Lel in "The Snowmaiden," Old Maid in "The Old Maid and the Thief," Mother Goose ir "The Rake's Progress," Mercedes ir "Carmen," and the Second Lady ir "The Magic Flute." Her oratoric appearances include the Messiah Elijah, Mozart Requiem, Misso Solemnis, Magnificat in D, and the St John Passion.

Ms. Luchsinger has been a guest artist at the University of South Florida and at Minot State College ir North Dakota. She has been a featured artist on the Shadyside Vespet Concert Series, the Epicycle Concert Series and the Zion Concert Series.

Ms. Luchsinger received her formal education, including a master of music degree, at the University of Illinois where she was a student of William Miller and John Wustman Additional study was undertaken at the American Institute of Musica Studies in Graz, Austria, where she was a resident artist for three summers.

At present, Ms. Luchsinger is the mezzo soloist at Trinity Episcopal Church in Pittsburgh.

# Tuesday, November 10

The University Chorale and the University Chamber Choir James Meena, director with John Scandrett, Lucy Scandrett, Bramlett Conley and Joan Luchsinger 8 p.m.

#### **PROGRAM**

Rhapsody, Op. 53

Liebeslieder Walzer, Op. 52 Johannes Brahms
The Chamber Choir (1833-1897)
Stephanie Sell and Néélani Mirando, piano

Hazel Walters, piano

Stephanie Sell and Neelani Mirando, piano

The Men of the Chorale Joan Luchsinger, mezzo-soprano Brahms

Brahms

#### INTERMISSION

Lieder für Frauenstimmen nit zwei Hörnen und Harfe, Op. 17

I. Es Tönt ein voller Harfenklang (Ruperti)

II. Lied von Shakespeare (Shakespeare)

III. Der Gärtner (Eichendorff)

IV. Gesang aus Fingal (Ossian)

The Women of the Chorale Lucy Scandrett, harp John Scandrett and Bramlett Conley, French horns

Motet, Op. 29, No. 2 "Schaffe in mir, Gott, ein rein Herz" Brahms
The University Chorale

The use of cameras and tape recorders is strictly prohibited. Fire Laws prohibit smoking in Gorell Recital Hall.



(Program information for Nov. 10, cont. from page 18)

### James Meena

James Meena, director of choral activities at IUP, is a native of Cleveland, Ohio. He graduated from the Baldwin-Wallace College Conservatory of Music, Berea, Ohio, in 1973 with a Bachelor of Music Education degree in voice and piano. He earned a Master of Fine Arts in music with a major in conducting from Carnegie-Mellon University, Pittsburgh, in

A conducting apprentice at the Blossom Festival School of the Cleveland Orchestra, Kent, Ohio in 1975, he served as an opera conducting and directing intern with the Minnesota Opera Company, St. Paul, Minnesota, in 1978. From November, 1977 to May, 1979, he served as music director with the Pittsburgh Public Theatre. He has studied conducting with Thomas Michalak, New Jersey Symphony; Robert Page, Cleveland Orchestra; violin and conducting with Boris Halip, Bolshoi Ballet: Philip Brunelle, Minnesota Opera; and Istvan Jaray, Carnegie-Mellon University.

Mr. Meena has also been actively conducting choirs for the Eastern Orthodox Church as well as arranging and transcribing Orthodox Sacred Music since the age of 19 when he became the director of the St. George Liturgical Choir of Cleveland, Ohio. Upon moving to the Pittsburgh area, Mr. Meena founded and is presently the director of the Orthodox Liturgical Choir, a pan-Orthodox singing organization comprised of 80 singers from the various jurisdictions of the Orthodox Church. In his work for the Orthodox Church, he has had numerous articles published in the Word

the music director and conductor for the McKeesport Symphony Chamber Orchestra, the chorus master for Pittsburgh Opera, Inc., the associate conductor of the Mendelssohn Choir of Pittsburgh, the director of sacred music for St. George Antiochian Orthodox Church, Pittsburgh, the choir coordinator for Eastern Region SOYO (Society of Orthodox Youth Organizations) and the director of the Orthodox Liturgical Choir.

Mr. Meena and his wife, Mary Turk-Meena reside in Forest Hills.

### The University Chorale

James Meena, director

Soprano I Kim Bender Carolann Burger Carolyn Domino Lee Ann Keiper Patty McLoughin Gretchen Schrieber

Soprano II Laura Bufalini Elise Mills Lauren Munnell Angela Schutz Hazel Walters Jackie Williams

Tenor I Jeff Fleming W. Stephen Morse Gregg Nicoloff Michael Pisarcik

Tenor II Andrew DeFaho James Furlong Allen Horvath Tod Kowallis

Alto I Lois Blose Jodie Feather Yvonne Fuller Elaine Harned Teresa Teno

Alto II Paula Benton Jill Dodrill

Tammy Jones Robin Kearns Linda Margoni Anne Richie

Race I Jav Butterfield Tim Cochran Kevin Cooper Vincent Kosmack Fric I indahl Scott Salser Rob Tobin

Rass II Richard Castello Mark King Bob McConnell William Menk Wade Moench Gerald Sell Keith Stuart

Nancy Rosensteel, rehearsal accompanist

### The University Chamber Choir

James Meena, director

Kim, Bender, soprano Lee Ann Keiper, soprano Jackie Williams, soprano Jodie Feather, mezzo-soprano Yvonne Fuller, mezzo-soprano Teresa Teno, mezzo-soprano Jeff Fleming, tenor Gregg Nicoloff, tenor Jav Butterfield, baritone Richard Castello, bass-baritone Vincent Kosmack, baritone

### **Bramlett Conley**

Bramlett Conley recently graduated from IUP where he earned a bachelor of arts degree in music. While at IUP, he played in the Orchestra. Wind Ensemble and Chamber groups and participated in three Pittsburgh Symphony residencies.

A native of Southern California, Conley was a member of the Rio

At present, James Meena serves as

(continued on page 22)

# Wednesday, November 11

IUP Faculty Recital
with members of the Music Faculty,
Theater Faculty,
and Guest Artists
8 p.m.

#### **PROGRAM**

Trio in A Major Alla Polacca Josef Kreutzer (b. ?-d. ?)

Carl Adams, flute Richard Knab, clarinet Irvin Kauffman, guitar

Three Vocal Quartets
Lebenslust

Franz Schubert (1797-1828)

Gebet Der Tanz

Christina Cha, soprano Joan Luchsinger, mezzo-soprano Herbert Wildeboor, tenor John Dietz, baritone Delight Malitsky, piano

Trio for Oboe, Bassoon and Piano Andante-Presto Francis Poulenc (1899-1963)

Robert Lloyd, oboe David Borst, bassoon Edwin Fry, piano

Suite for six players (1980)

Charles Casavant (b. 1945)

Going
... With Me Alone
Desire

30 Seconds Hymn Thunder Etude Variations

Stinger

Carl Adams, flute Robert Lloyd, oboe Daniel DiCicco, clarinet Calvin Weber, trumpet James Staples, piano \*\*\*Peff Stabley, percussion Charles Casavant, conductor

INTERMISSION

#### Concertino for fifteen players (1980)

Carl Adams, flute Robert Lloyd, oboe Daniel DiCicco, clarinet David Borst, bassoon John Scandrett, French horn Calvin Weber, trumpet

- \*\*\*James Janderchick, trombone
- \*\*Lucy Scandrett, harp

Facade, An Entertainment

Daniel Perlongo (b. 1942)

James Staples, piano Delight Malitsky, violin

- \*\*\*Donna Kauffman, violin Gerry O'Hare, violin \*\*Gloria Johnson, viola
- Jane Trimarchi, violoncello \*\*\*Edward Salerno, double bass Hugh Johnson, conductor

Music by William Walton (b. 1902) Poems by Edith Sitwell



Bramlett Conley

Hondo Symphony in Whittier from

1975 to 1977. During the 1977 season,

he was principal horn with the Orange

County Youth Symphony. He attend-

ed California State at Fullerton and

Chapman College where he studied with Todd Miller and Karl Overby.

He came to IUP in 1978 and studied

Fanfare

1 Hornpipe En Famille Mariner Man

II Tango A Man from a Far Countree By the Lake

III Polka

Something Lies Beyond the Scene Jodelling Song

IV Scotch Rhapsody Popular Song Fox-trot 'Old Sir Faulk',

Carl Adams, flute Daniel DiCicco, clarinet Richard Knab, alto saxophone Calvin Weber, trumpet

\*\*\*Timothy Huesgen, percussion Jane Trimarchi, violoncello

Gary Bird, tuba

- \*Malcolm Bowes, reciter
- \*\* Mary Jo Bowes, reciter
- \*Ed Simpson, mime
- \*\*Kim Skukalik, mime Hugh Johnson, conductor

for two and one-half years with Forrest Standley.

Presently he is a student of John Scandrett and is a member of the Johnstown Symphony Orchestra. He has also played with the Pittsburgh Youth Symphony.

The use of cameras and tape recorders is strictly prohibited. Fire Laws prohibit smoking in Gorell Recital Hall.

<sup>\*</sup>Members of the IUP Theater faculty

<sup>\*\*</sup> Guest Artists

<sup>\*\*\*</sup>IUP Student

### **IUP Wind Ensemble**

Daniel DiCicco, director

Piccolo

Alice Daniels

Flute
Vera Trainer
Patty Thomas
Martha Peck

Mary Kreider

E<sup>b</sup> Soprano Clarinet

Greg Eldred

B<sup>b</sup> Clarinet

Daleen Asper
José Luis Moscovich
George Weaver
Kathryn Kime
David Yates
Juliana Catalino

Alto Clarinet Monica Gapinski

Ed Schwer

Contra-Bass Clarinet

Donald Green

Bass Clarinet

Oboe Ruth Braddick (English horn) Jennifer Harris

Bassoon Kevin Kean Lisa Kantner

Saxophones
Roger Casperson, Alto
Tammy Henry, Alto
Kathy Thumpston, Tenor
Bryan Burkett, Baritone

Cornets

David Smith

Dale McLeod

Albert Carbonara

Phillip Beck

Trumpets
Stephen Tribble
Tracy Booth

French horns

Dennis Emert

Susan Stabnau

Joan McGowan

Karen Mansfield

Trombone
Peter Wetherill
Anthony Hurdle

Bass Trombone

Andrew Kochenour

Euphonium Nancy Anderson Andy Novosedliak

Tubas

Mike Gallo

Wesley Taylor

String Bass
Robert Ramsey

Percussion
Scott Gray
Jay Brown
Alan Megna
Paul Smith
Toby Spelling

### Daniel DiCicco

Daniel DiCicco, a member of the IUP music faculty, is conductor of the IUP Wind Ensemble and the IUP Jazz Ensemble. Born in Beaver Falls, he is a graduate of IUP with a bachelor of science degree in music education. He earned his master of music and doctor of musical arts with a major in clarinet from the University of Michigan.

Since joining the faculty in 1956, Dr. DiCicco has served as the director of the IUP Marching Band, the Concert Band, and was founder of the Wind Ensemble. Presently he is serving as the director of jazz studies.

In addition to founding the IUP High School Honors Band, which provides a performance outlet for talented high school students in a tencounty area, DiCicco has served as guest conductor for numerous state and regional band festivals in Pennsylvania, Delaware, Maryland, Virginia, West Virginia and Ohio. As a performer, he has appeared as oboist with the IUP Faculty Woodwind Quintet and is presently clarinetist in the IUP Woodwind Forum.

The IUP Wind Ensemble performs frequently during the academic year



Daniel DiCicco

and was selected for two performances at the Pennsylvania Music Educators State Conference and an educational network television program titled "The Band's Music," and has toured many Pennsylvania high schools.

The IUP Jazz Ensemble gives many performances both on and off campus each semester. The ensemble has toured throughout Pennsylvania and last year received critical acclaim for its performance at a jazz festival in Pittsburgh.



## Harvey Phillips

Harvey Phillips is a distinguished professor of music at Indiana University. He is co-founder of the Matteson-Phillips Tubajazz Consort and originator of Octubafest, Tubachristmas, and numerous other activities to further the cause of his instrument and the music profession generally. To quote Gunther Schuller, "Harvey Phillips is a legend among brass players and other instrumentalists... the major progenitor in his field..."

Harvey Phillips' performance background includes over 20 years of freelance activity in New York City in virtually every music discipline: New York City Ballet, New York City Opera, Metropolitan Opera, Symphony of the Air, RCA Victor Symphony Orchestra, NBC Opera, Voice of Firestone, Bell Telephone Hour, Band of America, Goldman Band, Sauter-Finegan Orchestra, Orchestra USA, etc. He was a member of the New York Brass Quintet for 14 years. He has performed as soloist and in recital throughout the world (Europe, Japan, Australia, etc.). Each year he presents a recital series in New York's Carnegie Recital Hall.

Prior to joining the faculty of Indiana University (1971) Harvey

Phillips was assistant to the President for financial affairs at the New England Conservatory of Music. In 1971 on the occasion of a special "Harvey Phillips Day" the New England Conservatory presented him with an honorary doctor of music degree. In 1976 his hometown of Marionville, Missouri honored him with a "Harvey Phillips Day" at its Bicentennial Celebration. He is an honorary member of several music fraternities and has received numerous awards, including the Kappa Kappa Psi "Blue Max" Distinguished Service To Music Medal (1978). In 1979 the Indiana University Trustees bestowed upon him the title of distinguished professor of music.

An acknowledged world leader of brass players, Harvey Phillips is responsible for over 100 compositions inspired or commissioned by him. He has organized and coordinated several international conferences including the First International Tuba Symposium-Workshop (Indiana University — 1973) and the First International Brass Congress (Montreux, Switzerland — 1976). He is a founding board member of Tubists Universal Brotherhood Association and was influential

in the founding of the International Trumpet Guild.

Harvey Phillips is listed in Who's Who in America and has been the subject of feature articles in such publications as People Magazine, Newsweek Magazine, News Day Magazine, Chicago Tribune, New York Times, Washington Post, St. Louis Post Dispatch, Louisville Courier Journal, and New Yorker Magazine. In 1975 he was the subject of an extensive "Profile" in New Yorker Magazine.

(more program information on page 23)

# Thursday, November 12

The University Wind Ensemble Daniel DiCicco, conductor with Harvey Phillips, tuba 8 p.m.

#### **PROGRAM**

Symphony for Band, No. 6, Op. 69 Adagio-Allegro Adagio Sostenuto Allegretto Vincent Persichetti (b. 1915)

El Salon Mexico

Vivace

Aaron Copland (b. 1900) arranged by Mark Hindsley

Ceremonial

Elliot Del Borgo (b. 1938)

Concerto for Tuba and Wind Ensemble Allegro risoluto Andante Vivace Bernhard Heiden (b. 1910)

This program was made possible by the Indiana Arts Council.

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### The Curtis Institute of Music

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Louise Curtis Bok (later Mrs. Efrem Zimbalist, Sr.), the Institute, which is a totally scholarship school, has, since its inception, provided peerless musical training for 2,800 musicians who are accepted as students only by audition. The Curtis Institute of Music began as a privately endowed institution and has existed to date without government support of any kind.

Curtis counts among its distinquished graduates some of the most illustrious names in music including Leonard Bernstein, Gian-Carlo Menotti, Samuel Barber, Judith Blegen, Gary Graffman, Leonard Rose, Jorge Bolet, John de Lancie, Eugene Istomin, Jaime Laredo, Anna Moffo, Ned Rorem, Calvin Simmons and George Rochberg. Fifty-five members of the Philadelphia Orchestra are presently Curtis graduates, while more than two hundred other graduates are members of major American symphony orchestras, nearly ninety of whom are principal players.

The faculty of the Curtis Institute has included some of the most celebrated musicians of the twentieth century, including Leopold Stokowski, Fritz Reiner, Emanuel Feuermann, Leopold Auer, Elisabeth Schumann, Efrem Zimbalist, Josef Hofmann, Mieczyslaw Horszowski, Wanda Landowska, Gregor Piatigorsky, William Primrose, Moritz Rosenthal, Carlos Salzedo, John de Lancie, Samuel Barber, Rudolf Serkin, Jorge Bolet, Todd Duncan and Marcella Sembrich.

Without exception, all students at the Institute receive a free education for as long as they remain at the Institute. Over the past 56 years, students have come from virtually every country in the world. This is still the policy of the Institute. During the school year 1980-81, there are 160 students: 122 from the U.S.A. and 38 from 15 different countries which include Australia, Canada, Republic

of China, People's Republic of China, England, South Africa, Mexico, Germany, India, Israel, Japan, Korea, Republic of the Philippines, Sweden and the U.S.S.R. The 160 students pursue their studies with a faculty of 65, most of whom are performing artists of world renown.

### John de Lancie

John de Lancie, one of the world's foremost oboists, is the seventh Director of The Curtis Institute of Music. He enjoys a world-wide reputation as a dedicated performer and teacher, and is the first graduate of the Institute to be named Director. Mr. de Lancie received the Honorary Doctor of Music Degree from the Curtis Institute in 1980.

A native of Berkeley, California, he was accepted at the Institute at the age of fifteen to study under the great French oboist, Marcel Tabuteau. Thus his appointment climaxes an association of over 40 years with the school. After graduation in 1940, he served as a member of the Pittsburgh Symphony under Fritz Reiner and as a member of the Robin Hood Dell Orchestra. He joined the U.S. Army in 1942 and served three years in the European Theater. At the close of the war, Eugene Ormandy appointed him associate solo oboist and when Marcel Tabuteau retired in 1954, he replaced him as principal. He was with the Philadelphia Orchestra for 31 years and has been an instructor of Oboe at the Institute since Marcel Tabuteau's retirement. He assumed the responsibility of the Woodwind classes upon the retirement of William Kincaid in

As a performer Mr. de Lancie has commissioned works for obee and orchestra with the Philadelphia Orchestra and the London Symphony. Mr. de Lancie was the first president of The Curtis Institute of Music Alumni Association.

His long association with the Institute as student and teacher, his personal friendships with the musical giants of the times, and his working relationships with them have well equipped him to carry on the musical traditions of The Curtis Institute of Music.

### Curtis Institute Student Performers

Sarah Kwak, student of Szymon Goldberg

Robert Rinehart, student of David Cerone and Jaime Laredo

Igor Polesitsky, student of Michael Tree

Michael Kannen, student of Orlando Cole

David Gantsweg, student of Julius Baker and John Krell

Kathryn Greenbank, student of John de Lancie

David Neuman, student of Donald Montanaro

Richard Ranti, student of Sol Schoenbach

Paul Garment, student of Donald Montanaro

Theodore Peters, student of Mason Jones

Scott Marino, student of Frank Kaderabek

Wonmi Kim, student of Jorge Bolet

# Friday, November 13

The Curtis Institute of Music John de Lancie, director 8 p.m.

#### **PROGRAM**

Quartet in C Minor, op. 18, No. 4 Allegro ma non tanto Ludwig van Beethoven (1770-1827)

Scherzo: Andante scherzoso quasi allegretto Menuetto: Allegretto

Allegro

Sarah Kwak, violin Robert Rinehart, violin Igor Polesitsky, viola Michael Kannen, cello

Sextet for Winds, "Mladi" (Youth)

Leos Janacek (1854-1928)

Andante Moderato Allegro Con moto

> David Gantsweg, flute Kathryn Greenbank, oboe David Neuman, clarinet Richard Ranti, bassoon Paul Garment, bass clarinet Theodore Peters, horn

#### INTERMISSION

Serenata

Marcia Gavotte Finale Alfredo Casella (1883-1947)

Paul Garment, clarinet Richard Ranti, bassoon Robert Rinehart, violin Michael Kannen, cello Scott Marino, trumpet

Two Concert Etudes Waldesrauschen Gnomenreigen Franz Liszt (1811-1886)

Andante Spianato and Grand Polonaise Brillante,

Op. 22

Frederic Chopin (1810-1849)

Wonmi Kim, piano



## Marian McPartland

Marian McPartland's virtuoso performance at the piano and her personal style of jazz have won her a large and enthusiastic following throughout the United States, Europe, South America and Japan. She appears in clubs, on the concert stage, at schools and colleges, on radio and television and on records.

Marian McPartland is English. As Margaret Marian Turner, she studied at the Guildhall School of Music in London. She was headed for a career in classical music, but she had already fallen in love with jazz. By the time she left the Guildhall to join a four-piano act touring in vaudeville theatres, she had developed the faultless technique so in evidence today. In World War II, Marian joined ENSA, the equivalent of USO camp shows. Later she transferred to USO, and in Belgium she sat in on a jam session with famed cornetist Jimmy McPartland who was in the U.S. Army Special Service, Jimmy and Marian formed a small combo with a GI rhythm section, playing for troops in the front lines. Shortly thereafter, they were married in Aachen, Germany.

After the war, Marian spent several years playing in her own group, and she opened in New York in 1950 at the Embers Club. In 1952, the Marian McPartland trio played what was to have been a two-week engagement at New York's Hickory House, but they were held over for a full year. The Hickory House became home base for Marian and her group until the 1960s.

Since then she has appeared in clubs throughout the country including Blues Alley in Washington, the Monticello Room in Rochester, Playboy Club in Los Angeles, The Interlude in Kansas City, Rick's Cafe in Chicago and the Bemelmans Bar of the Hotel Carlyle — in a room created for her talents.

Marian has been active in radio and television as performer, disc jockey and hostess, in journalism writing record reviews and features — including an article for the New York Times and Esquire's World of Jazz. She'is currently preparing a book for Oxford Press on women in jazz.

After years of recording for Capitol, Marian started her own record company, Halcyon. The first release was "Interplay," followed by "Ambiance," "A Delicate Balance," "Marian McPartland Plays The Music of Alec Wilder," "Solo Concert at Haverford College," "The Maestro and Friend" featuring virtuoso jazz violinist Joe Venuti, as well as "Concert in Argentina" recorded during her South American tour. Recent recordings for other labels include "Let It Happen" on RCA Victor, for Improv "A Fine Romance," an album with Tony Bennett and Charlie Byrd, and for Concord "Portrait of Marian McPartland" and "From This Moment On."

Marian McPartland's original compositions include "In The Days of Our Love" recorded by Peggy Lee, "Twilight World" recorded by Tony Bennett, "There'll Be Other Times" sung by Sarah Vaughn, "So Many Things" played by Gary Burton, "With You On my Mind" recorded by Ray Anthony and "Ambiance" recorded by the Thad Jones-Mel Lewis Orchestra. Marian has also written music for educational films including "The Light Fantastic Picture Show" which won an award at the Chicago

Film Festival, and the recently released "Mural."

An activity which Marian considers of prime importance in her life is her work in schools and colleges across the country playing concerts and conducting seminars, workshops and clinics, helping to inspire and motivate the young in jazz.

Marian McPartland has the energy, but there is something else: she loves to play

# IUP Jazz Ensemble "The Mellowmen"

Daniel DiCicco, director

Saxophones

Greg Eldred, Alto
Vince Baker, Alto
Kim Costanza, Tenor
William Menk, Tenor

Ed Schwer, Baritone
Trumpets
Dave Smith
Alan Reese
Trent Yarrison
William Stowman

Trombones

Dan Palmer

Peter Wetherill

Anthony Hurdle

Thomas Nagy

Bass Trombone

Ed Pudlowski

Tuba Andy Kochenour

Piano

Dave Andrews

Bass
James Furlong

Drums

Jeff Stabley

Guitar Bob Ramsey

Utility Percussion Dean Duvall

# Saturday, November 14

The IUP Jazz Ensemble ("Mellowmen")

Daniel DiCicco, conductor
with Marian McPartland, piano
and Steve La Spina, string bass
8 p.m.

#### **PROGRAM**

Theme and Back Home in Indiana

arranged by John Morris\*

The Summer Syndrome arranged by John Morris Summer of '42, Summertime, Hazy Afternoon Summer Samba, Summer Wind, Early Autumn, See You in September IUP Jazz Ensemble

Program to be selected from the following: Ambiance, Brittannia Blues, Delicate Balance, Mother England, Piano Fortress, Time and Time Again, Wisdom Marian McPartland with the IUP Jazz Ensemble

Program to be selected from the following:

All the Things You Are, Cherokee, Close Your Eyes, Duke Ellington Medley, Emiley, George Gershwin Medley, Giant Steps, I Could Have Danced All Night, I Hear a Rhapsody, I Should Care, Lullaby of the Leaves, Matrix, Turn Out the Stars, Very Early, Windows

Marian McPartland and Steve La Spina

\*Mr. Morris is a member of the IUP music faculty.

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### **James Morris**

During a recent intermission broadcast of the Metropolitan Opera, the panelists were asked whether there was any singer they had heard in early career who they were certain would become a superstar. James Morris was the unanimous response.

The road to superstardom for James Morris truly began in 1975, four years after his Metropolitan Opera debut as the King of Egypt in Verdi's "Aida" at the unusually young age of 23. An eleventh-hour cancellation at the Metropolitan gave Morris his chance at the title role in Mozart's "Don Giovanni," and his triumphant success catapulted him to fame. He sang all the remaining "Don Giovanni" performances that year at the Met and has returned often in subsequent seasons to the role, not only at the Metropolitan but with many other opera companies around the world.

In 1981-82 James Morris adds more roles to his already vast repertoire at the Metropolitan Opera: Guglielmo in Mozart's "Cosí fan tutte" and the villain roles of Lindorf, Coppelius, Dappertutto and Dr. Miracle in Offenbach's "The Tales of Hoffmann." In Medition, he returns to the Met in Beethoven's "Fidelio" and Puccini's "La Boheme" and on tour with the Met, sings Oroveso in Bellini's "Norma," as well as the four parts in "Hoffmann." Among this season's highlights, he makes his debut with the San

Francisco Opera as Assur in Rossini's "Semiramide."

His orchestral appearances include Adam in Haydn's "Creation" with the Chicago Symphony Orchestra conducted by Sir Georg Solti and Beethoven's Ninth Symphony with the Atlanta Symphony Orchestra. As time permits, he performs in recitals throughout the United States.

This past summer with the Santa Fe Opera Mr. Morris sang Don Basilio in Rossini's "The Barber of Seville" and Nick Shadow in Stravinsky's "The Rake's Progress."

Highlights of his 1980-81 opera schedule were appearances on tour with the Metropolitan Opera in "Don Giovanni" and the Verdi Requiem, with the Pittsburgh and Baltimore Opera companies as Reverend Olin Blitch in Carlisle Floyd's "Susannah," the Tulsa Opera in the title role in Mussorgsky's "Boris Godunov," the Long Beach Grand Opera as Mephistopheles in Gounod's "Faust," the Portland Opera as Don Giovanni and the Opera Company of Philadelphia in "Tales of Hoffmann." Of this latter performance Daniel Webster of the Philadelphia Inquirer wrote: "James Morris, the bass who sang the four villains, made each a larger-than-life triumph in a piece of virtuoso stagecraft that matched his ability to command the stage with his voice. This is what theater is about, and Morris made the most of the part."

Born and educated in Baltimore, James Morris began to study singing at the Peabody Conservatory while in high school. During a University of Maryland summer workshop he so impressed his teachers that he was awarded a full scholarship to the University — the first vocal scholarship ever given there. Abandoning the idea of a career in medicine, he began to think of making singing his life's work and applied to the Baltimore Opera for an audition. The company's artis-

tic director, the great diva, Rosa Ponselle, accepted the young man for the chorus and came out of teaching retirement specifically for him. It was not long before he graduated from chorus to solo parts. He made his Baltimore solo debut as Crespel in "Tales of Hoffmann," later taking important roles in "The Barber of Seville," "La Forza del Destino," "Gianni Schicchi," "Otello," "Tosca," "Rigoletto," "Salome" and "La Traviata."

At the Philadelphia Academy of Vocal Arts, James Morris continued his studies with the late great Metropolitan basso, Nicola Moscona, who shortly persuaded his student to audition for the Metropolitan Opera. Certain that he was not yet ready, Mr. Morris nevertheless sang the audition and was given a contract on the spot—the youngest male on the Met roster.

As a recitalist, James Morris has been equally praised. "An incredible command of the entire dynamic spectrum that created a magnetism beyond description;" "impeccable intonation and masterly control of tone color;" "sonorous tone;" "commanding stage presence;" "a 'cantante' voice of great quality" — these are just a few of the recent critical accolades accorded his recitals.

Mr. Morris is also in demand with leading orchestras for concert performances of operas and sacred music on both sides of the Atlantic and from Chile to Canada. He has appeared at the Ravinia Festival, the Hollywood Bowl and as bass soloist in performances of the Beethoven Ninth Symphony with the New York Philharmonic at Lincoln Center and with the National Symphony at Wolf Trap.

James Morris' artistry can be heard on several important recordings, among which are Verdi's "I Vespri Siciliani" on RCA and Donizetti's "Maria Stuarda" and Massenet's "Le Roi de Lahore" on the London label.

## Sunday, November 15

The University Symphony Orchestra
Hugh Johnson, conductor
with James Morris, bass
and the University Chorus
James Meena, director
3 p.m.

#### **PROGRAM**

From the Opera,

Le Nozze di Figaro, K. 492

Sinfonia

Aria: "Non più andrai"

Wolfgang Amadeus Mozart (1756-1791)

Mentre ti lascio, o figlia, K. 513

Mr. Morris

Mozart

Symphony #8 in F, Op. 93
Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

Ludwig van Beethoven (1770-1827)

#### INTERMISSION

From the Opera, Boris Godunov Modest Mussorgsky
Coronation Scene (1839-1881)
Mr. Morris and the University Chorus

From the Opera, Macbeth
"Come dal ciel precipita" (Banquo)

Giuseppe Verdi (1813-1901)

From the Opera, Don Carlos
"Ella giammai m'amo!" (Philip II)

Verdi

(continued on page 32)

This program was made possible by a grant from the Pennsylvania Council on the Arts.

Chansons de Don Quichotte

- 1. Chanson du depart (Ronsard)
- 2. Chanson à Dulcinée (Arnoux)
- 3. Chanson du Duc (Arnoux)
- 4. Chanson de la mort (Arnoux)

Jacques Ibert (1890-1962)

From Man of LaMancha
I, Don Quixote
Dulcinea
The Impossible Dream

Mitch Leigh (b. 1928) arranged by John Morris

## The University Chorus James Meena, director

Soprano I
Wendy Beadling
Tami Blahnik
Sue Castania
Cathy Connelly
Lori Eltringham
Becky Harris
Stacy Himmelberger
Elaine Leonard
Marsha Rhodes
Lori Snyder
Laura Wilson

Soprano II

Donna Sue Burger
Tracy Ireland
Cheri Long
Gail McCoy
Néelani Mirando
Barb Saville
Robin Schaffer
Terri Shevlin
Margaret Stewart
Cathy Straw

Alto I
Lisa Butterfield
Lynn Butterworth
Susan Garrett
Cheryl Hughes
Lois Nagle
Kim Peterson
Barbara Scheib
Arianne Sprengling

Alto II
Laura Keller, accompanist
Lisa Millhouse
Nancy Rosensteel
Cristal Swartzbaugh
Margaret Wallace
Joan Zeleznik

Tenor
Dave Bollinger
Jimmy Kostopolos
Peter Leonard
David Mitchell
W. Stephen Morse
Bob Pristas

Bass Troy Daugherty William Duff Paul Held Mike Krolick Rick Miller

The University wishes to express appreciation to two honorary music fraternities for their assistance with this week-long recital series: to Delta Omicron, for their service as ushers, and to Phi Mu Alpha Sinfonia, for their service as stage hands.



Rittenhouse Square, Philadelphia



JOHN de LANCIE, Director

SUNDAY, NOVEMBER 15, 1981

8:30 P.M.

CARNEGIE RECITAL HALL

#### CONCERTS FROM CURTIS

Sonata in Eb. Hob. XVI No. 52 (Landon No. 62) . . . . . . . . . Franz Josef Haydn (1732-1809) Allegro Adagio Finale: Presto Marcantonio Barone, piano (arranged by A. Siloti) (1685-1750) Variations on the Aria, Bei Männern, ...... Ludwig van Beethoven from Mozart's Die Zauberflöte (1770 - 1827)Introduction and Polonaise Brillante, Op. 3...... Frederick Chopin (1810-1849) Ramon Bolipata, cello Nozomi Takashima, piano INTERMISSION 111 Allegro vivo (1862-1918) Intermède: fantasque et léger Finale: très animé Rhapsody No. 1 for Violin and Piano..... Béla Bartók Prima parte (lassu) (1881-1945) Seconda parte (friss) Nicolas Danielson, violin Nozomi Takashima, piano Konrad Nelson, harp Nicholas Danielson, violin Igor Polesitsky, viola Laura Park, violin Ramon Bolipata, cello Introduction et Allegro ...... Maurice Ravel (1875-1937) Konrad Nelson, harp

Laura Park, violin

Igor Polesitsky, viola Ramon Bolipata, cello

David Gantsweg, Flute

Paul Garment, clarinet

Nicolas Danielson, violin

| Pranist Marcantonio Barone, born in Bryn Mawr, Pennsylvania, is an eighth-<br>year student at the Curtis Institute of Music, studying with Eleanor Sokoloff.   |
|--|
| Ramon Bolipata was born in Manila, Philippines and is a fourth-year cello student of Orlando Cole.   |
| Nozomi Takashima was born in Minneapolis, Minnesota. She is a third-year piano student of Dr. Vladimir Sokoloff.  ——————   |
| Violinist Nicolas Danielson is in his eighth year at the Curtis Institute of Music as a student of Szymon Goldberg. He was previously a student of Ivan Galamian. He was born in Escanaba, Michigan. |
| Konrad Nelson, born in Washington, D.C. is a second-year harp student of Marilyn Costello.   |
| Laura Park, violin, is a fifth-year student of Jascha Brodsky. She was born in Madison, Wisconsin.   |
| Violist Igor Polesitsky is in his fourth year at the Curtis Institute as a student of Joseph de Pasquale. He was previously a student of Max Aronoff. He was born in Kiev, Russia.                   |
| Born in Tarzana, California, flutist David Gantsweg studies with Julius Baker and John Krell and is in his fourth year at the Curtis Institute.  |

Clarinetist Paul Garment, born in New York City, is a third-year student of

Donald Montanaro.

## RITTENHOUSE SQUARE PHILADELPHIA PENNSYLVANIA 19103

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#### <del>2004/2006/00/200</del>

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Monday 16 November 1981 at 8:00pm

#### THIRTEENTH STUDENT RECITAL

I

Quartet in G major, Op. 9, No. 3
Allegro moderato
Menuetto: Allegretto
Largo
Presto

Franz Josef Haydn (1732-1809)

II

Quartet in D minor, Op. 9, No. 4
Allegro moderato
Menuetto
Adagio cantabile
Presto

Haydn

Robert Rinehart, violin Krista Bennion, violin Matthias Buchholz, viola Ramon Bolipata, cello

#### INTERMISSION

III

Sonata for Cello and Piano in F major, Op. 99
Allegro vivace
Adagio affetuoso
Allegro passionato
Allegro molto

Johannes Brahms (1833-1897)

Sara Sant'Ambrogio, cello David Lofton, piano

Robert Rinehart: Student of David Cerone and Jaime Laredo Krista Bennion: Student of David Cerone and Jaime Laredo Matthias Buchholz: Student of Micahel Tree Ramon Bolipata: Student of Orlando Cole Sara Sant'Ambrogio: Student of David Soyer David Lofton: Student of Dr. Vladimir Sokoloff

Felix Galimir prepared the quartets

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THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 18 November 1981 at 8:00pm

#### FOURTEENTH STUDENT RECITAL

I

Quartet in F major, Op. 18, No. 1 Allegro con brio

Ludwig van Beethoven (1770-1827)

Adagio: Affetuoso ed appasionato Scherzo: Allegro molto Allegro

Donna Randall, viola Robert La Rue, cello

Emmaneulle Boisvert, violin
Pascale Beaudry, violin

II

Poems of William Blake :

1 The Sunflower 2 The Lilly 3 The Clod
and the Pebble 4 A Poison Tree 5 The look
of love 6 The Fly 7 A Divine Image
8 The sick rose 9 Nurse's song

Robert Convery (1954 )

Reginald Pindell, baritone Robert Convery, piano

#### INTERMISSION

III

Poème, Op. 25

Ernest Chausson (1855-1899)

Pyinah Chon, violin David Lofton, piano

IV

Fiançailles pour rire

Francis Poulenc e (1899-1963)

1 La dame d'André 2 Dans l'herbe 3 Il vole (1899 4 Mon Cadavre est doux comme un gant 5 Violon 6 Fleurs

> Karen Noteboom, soprano Thomas Jaber, piano

Emmanuelle Boisvert: Student of David Cerone
Pascale Beaudry: Student of Jascha Brodsky
Donna Randall: Student of Michael Tree
Robert La Rue: Student of David Soyer
Reginald Pindell: Student of Raquel Adonaylo
Robert Convery: Composition student of Ned Rorem
Pyinah Chon: Student of David Cerone and Yumi Ninomiya
David Lofton: Student of Dr. Vladimir Sokoloff
Karen Noteboom: Student of Marianne Casiello

Karen Tuttle prepared the Beethoven

Translation of the Poulenc

Whimsical Betrothal (text by Louise de Vilmorin)

- 1 André's Woman André does not know the woman he took by the hand today. Will it be simply another chance encounter? He loved her for her beauty. Will she fade on the white leaves of his album of better days?
- 2 In the Grass I can say nothing more nor do anything for him. He died a beautiful death . . . unnoticed . . . crying out to me . . . But I was far away . . . He died alone in the woods.
- 3 He is Flying (this poem plays on the word "voler" which means both to fly and to rob) Where is my lover? He is flying . . I have a thief for a lover. Where is happiness? It is flying. I weep because I do not please my lover . . . But where is love? It is flying. Bring me back my lover who drives me mad . . . I wish my thief would steal me.
- 4 My Corpse is as Soft as a Glove My eyes are two white pebbles . . . My fingers are joined in a saintly pose, and my two feet are the last two mountains I saw . . . When I lost the race years win. I am still the image of myself, children, take it with you. Go, my life is done.
- 5 Violin The violin and its player please me. I love these long drawn out wailings . . . The heart, like a strawberry, offers itself to love like an unknown fruit.
- 6 Flowers Promised flowers held in your arms, who brought you these, powdered with the sand of the seas? Sand of your kisses, of faded loves . . a heart . . . burns in the fireplace.

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The Steinway is the official piano of The Curtis Institute of Music.

For concert information please call 893-5260.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

## THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Friday 20 November 1981 at 8:00pm

SENIOR STUDENT SOLOISTS

WILLIAM SMITH

and the

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE

I

Concerto for Organ and Orchestra
Vivace
Lento

Allegretto

Malcolm Arnold (1921- )

Diané Meredith Belcher, organ

II

Concerto in D major for Piano, Left Hand

Maurice Ravel (1875-1937)

Marcantonio Barone, piano

INTERMISSION

III

Lieder eines fahrenden Gesellen Leise und traurig In gemächlicher Bewegnung Stürmisch, wild Mit geheimmisvoll schwermütigens Ausdruck Gustav Mahler (1860-1911)

Douglas Hines, baritone

ΓV

Concerto in D minor, K. 466
Allegro
Romanza
Rondo: Prestissimo

Wolfgang Amadeus Mozart (1756-1791)

Yvette Tausinger, piano

Diane Meredith Belcher: Student of John Weaver Marcantonio Barone: Student of Eleanor Sokoloff Douglas Hines: Student of Todd Duncan Yvette Tausinger: Student of Mieczyslaw Horszowski The Institute's students offer the public stimulating musical occasions of professional quality. We wish to provide around these performances a professional concert aura. Our audiences can help in this by remembering that the starting time for our concerts is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work. Also, we ask that you do not reserve places in the Hall for late-coming friends by draping coats over the seats—this is unfair to the people who arrive on time.

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#### THE ORCHESTRA

#### VIOLINS

Sarah Kwak Ming-Feng Hsin Michi Sugiura Diane Pascal Jun-Ching Lin Maurice Sklar Sharman Plesner

David Salness Martin Chalifour Joan Shih Ivan Chan Laura Park Mitchell Newman John Wu

#### VIOLAS

Donna Randall Phyliss Kamrin George Pascal Nancy Thomas Edward Gazouleas Michael Stern

#### CELLOS

Lisa Leininger Keith Robinson Peter Stumpf Robert La Rue

#### DOUBLEBASSES

David Fay Timothy Cobb

#### HARP

Susan Bennett

#### TIMPANI

Carol Stumpf

#### PERCUSSION

Kenneth Every Patrick Shrieves

principals: Mahler 'Ravel "Mozart ^

#### FLUTES

Bart Feller (piccolo) Gigi Mitchell ^ Heidi Ruby '"

#### OBOES

Kathryn Greenbank '...^ Lisa Messineo Betsy Starr (English horn)

#### CLARINETS

Paul Garment "
Burt Hara (Eb clarinet)
Vadim Kozarinsky (bass clarinet)
David Neuman '

#### BASSOONS

Nancy McDermid '"^
David McGill
Clay Specht (contrabassoon)

#### HORNS

Duncan Brinsmead Theodore Peters " Steven Silverman ' N. Martin Tipton '

#### PICCOLO TRUMPETS (In Arnold)

Scott Marino Joseph Burzinski

#### TRUMPETS

Joseph Burzinski "
Stephen Luck
C. Benjamin Mundy '

#### TROMBONES

Blair Bollinger Christopher Dudley Debra Taylor '"

#### ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

#### MAHLER: Songs of a Wayfarer

I - The joyful day of my love's wedding Will be a sad day for me.
I go into my small, dark chamber
And cry for my beloved treasure.

You small, blue flowers—don't die. You sweet little birds, you sing over the fields: "Ah, how sweet is the world—Tikee, Tikee, Tikee."

Do not bloom. Do not sing.

Spring is finished. All singing is ended.

Evenings, when I go to bed,

I think of my sorrow.

II - I went this morning over the fields, The dew was still clinging to the grass, The finch spoke to me: "Hey there! Beautiful morning, isn't it? Tsink, Tsink, Beautiful and sparkling." O. how the world makes me happy.

> And the bluebells in the field Gave me a charming greeting With the kling, kling of their bells. "Beautiful morning, isn't it? Kling, kling, kling, kling. What a beuatiful day." O, how the world makes me happy. Hei-a!

And then in the sunshine All the world seemed to be born Everything. Sound and colors./In the sunshine. Flowers and birds, large and small Beautiful day, isn't it?

And now will my happiness be born thus? / No. no. Which is to say: Such joy is not possible for me.

III- I have a burning dagger in my breast. Ah. it cuts so deep.
With every joy and every gladness. / So deep. It cuts so painfully and deep.

Ah, what an evil guest it is. / It never rests, it never stops. Not by day, or by night when I sleep. Ah!

When I look toward heaven /I see there two blue eyes. Ah! When I go into the fields /I see from a distance her blond hair Waving in the wind. Ah! / When I wake from a dream I hear, ringing, her silver laugh. Ah!

I wish I lay on a black bier, / And could never open my eyes.

IV - The two blue eyes of my treasure / Have sent me into the wide world.

Because of them I had to leave /My most beloved home.

Oh, eyes of blue | Why did you ever look at me. Now I shall forever have pain and torment.

I have gone into the quiet world / Traveling across the dark heather. No one came to bid me farewell / My travelling partners were Love and Pain .

On the path stands a linden tree./ There, for the first time, I slept in peace. Under the linden tree / Which covered me with his blossoms

There I knew not what the world had done to me / Everything was once again good. Everything, everything, / Love and Pain. And the World, and Dreaming.

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 23 November 1981 at 8:00pm

FIFTEENTH STUDENT RECITAL

A SCHUBERTIADE

FRANZ SCHUBERT, 1797-1828

Der Hirt auf dem Felsen, D. 965 (Muller)

Katherine Turner, soprano David Neuman, clarinet

David Neuman, clarinet
Lys Symonette, piano

Ich schleiche bang und still herum (Castelli) (from the Singspiel <u>Der häusliche Krieq</u>, D. 787, transcribed for soprano, clarinet, and piano by Dr. Vladimir Sokoloff)

Gooywon Elissa Kim, soprano David Neuman, clarinet Lys Symonette, piano

Der Jüngling und der Tod, D. 545 (Spaun) Liebhaber in allen Gestalten. D. 558 (Goethe)

> Gooywon Elissa Kim, roprano Lys Symonette, piano

Auf dem Strom, D. 943 (Rellstab)

Gregory Hopkins, tenor Steven Silverman, horn Darryl Hobson-Byrd, piano

Auflösung, D. 807 (Mayrhofer)

Gregory Hopkins, tenor Darryl Hobson-Byrd, piano

#### INTERMISSION

Freiwilleges Versinken, D. 700 (Mayrhofer)
Der Wanderer an den Mond, D. 870 (Seidl)
Verklärung, D. 59 (Pope-Herder)
Die Männer sind Mechant, D. 866 (Seidl)

Ruth Starkey, mezzosoprano Lys Symonette, piano

L'Incanto degli occhi, D. 902#1 (Metastasio) Il traditor deluso, D. 902#2 (Metastasio) Il modo di prender moglie, D. 902#3 (unknown)

> Reginald Pindell, baritone Darryl Hobson-Byrd, piano

Gott im Ungewitter, D. 985 (Uz) Der Tanz, D. 826 (Schnitzer) Lebenslust, D. 609 (unknown)

> Katherine Turner, soprano Ruth Starkey, mezzosoprano Gregory Hopkins, tenor Reginald Pindell, baritone Lys Symonette, piano

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<del>)</del>

Katherine Turner: Student of Raquel Adonaylo
David Neuman: Student of Donald Montanaro
Gooywor Elissa Kim: Student of Marianne Casiello
Gregory Hopkins: Student of Raquel Adonaylo
Steven Silverman: Student of Mason Jones
Darryl Hobson-Byrd: Student of Seymour Lipkin
Ruth Starkey: Student of Raquel Adonaylo
Reginald Pindell: Student of Raquel Adonaylo

Lys Symonette prepared the program

This evening's recital is one in a series of twenty-six Monday evenings being broadcast live over station WUHY-FM.

Filipjewna Carol Yahr Tatiana Irena Welhash

Otello G. Verdi
Duet from Act I (1813-1901)

Desdemona Ruth D'Agostino
Otello Gregory Hopkins

The Merry Wives of Windsor O. Nicolai

Duet from Act I (1810-1849)

Mrs. Ford April Woodall
Mrs. Page Ruth Starkey

Turandot G. Puccini Trio from Act II (1858-1924)

Ping Douglas Hines

Pang Mark Swindle Pong Wilson Jeffreys

Werther J. Massenet
Aria and Scene from Act III (1842-1912)

Charlotte Ruth Starkey
Sophie Katherine Turner

The Abduction from the Seraglio W. Mozart
Quartet from Act II (1756-1791)

Constanza Candace Sassaman
Blonda April Woodall
Belmonte Wilson Jeffreys
Pedrillo Mark Swindle

Staged and played by
Boris Goldovsky
and
Fredric Popper

Opera Department Staff:
Richard Crittenden and Kathleen Scott

## Dr. Vladimir Sokoloff, Director of Concert Programs Howard Kornblum, Concert Division Director

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THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Fifty-seventh Season 1981-1982
Wednesday 25 November 1981 at 8:00pm in Studio IIJ

THE OPERA DEPARTMENT

of

THE CURIIS INSTITUTE

presents

Cinderella G. Rossini
Opening scene (1792-1868)

Clorinda April Woodall
Thisbe Sharon Anstine
Cinderella Ruth Starkey
Alidoro John Myers
Page Mark Swindle

Eugene Onegin P. Tchaikovsky
Scene from Act II (1840-1893)

Filipjewna Carol Yahr Tatiana Irena Welhash

Otello G. Verdi

Duet from Act I (1813-1901)
Desdemona Ruth D'Agostino

Otello Gregory Hopkins

The Merry Wives of Windsor O. Nicolai Duet from Act I (1810-1849)

Mrs. Ford April Woodall
Mrs. Page Ruth Starkey

Turandot G. Puccini
Trio from Act II (1858-1924)

Ping Douglas Hines
Pang Mark Swindle
Pong Wilson Jeffreys

Werther J. Massenet Aria and Scene from Act III (1842-1912)

Charlotte Ruth Starkey

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The Abduction from the Seraglio W. Mozart
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Constanza Candace Sassaman
Blonda April Woodall
Belmonte Wilson Jeffreys
Pedrillo Mark Swindle

Staged and played by Boris Goldovsky and Fredric Popper

Opera Department Staff: Richard Crittenden and Kathleen Scott

April Woodall, Mark Swindle, Carol Yahr,
Irena Welhash, Wilson Jeffreys, and Candace Sassaman
are students of
Operatic Techniques with Mr. Goldovsky
Sharon Anstine: Student of Raquel Adonaylo
Ruth Starkey: Student of Raquel Adonaylo
John Myers: Student of Todd Duncan
Ruth D'Agostino: Student of Todd Duncan
Gregory Hopkins: Student of Raquel Adonaylo
Douglas Hines: Student of Todd Duncan
Katherine Turner: Student of Raquel Adonaylo

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THE CURTIS INSTITUTE OF MUSIC
John de Lancie, Director
Curtis Hall Fifty-seventh Season 1981-1982
Monday 30 November 1981 at 8:00pm

#### SIXTEENTH STUDENT RECITAL

I

Quintet for Strings in C major, Op. 163
Allegro ma non troppo
Adagio

Franz Schubert (1797-1828)

Adagio Scherzo Allegretto

> Ming-Feng Hsin, violin George Pascal, viola Nicolas Danielson, violin Sara Sant'Ambrogio, cello Keith Robinson, cello

#### INTERMISSION

II

Kreisleriana Fantasien, Op. 16 (1838)

Robert Schumann (1810-1856)

Ausserst bewegt
Sehr innig und nicht zu rasch
Intermezzo I: Sehr lebhaft
Intermezzo II: Etwas bewegter
Sehr aufgeregt - Etwas langsamer
Sehr langsam - Bewegter
Sehr lebhaft
Sehr langsam - Etwas bewegter

Schnell und spielend

Klavierstücke, Op. 119 (1892)

Intermezzo in B minor (adagio)

Sehr rasch - Etwas langsamer

Johannes Brahms (1833-1897)

Intermezzo in E minor (andantino un poco agitato - andantino grazioso)

Intermezzo in C major (grazioso e giocoso)
Rhapsodie in Eb (allegro risoluto)

Marcantonio Barone, piano

Ming-Feng Hsin: Graduating student of Jascha Brodsky and David Cerone
Nicolas Danielson: Student of Szymon Goldberg
George Pascal: Student of Michael Tree
Sara Sant'Ambrogio: Student of David Soyer
Keith Robinson: Student of David Soyer
Marcantonio Barone: Graduating student of Eleanor Sokoloff

Felix Galimir prepared the Schubert

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#### THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

#### **CURTIS INSTITUTE OF MUSIC**

John DeLancie, Director

Present a Student Recital

Wednesday, December 2, 1981

**PROGRAM** 

1

Prelude and Fugue in B flat Major, BWV 890, WTC II

Johann Sebastian Bach

Etude - tableau in B minor, Opus 39, No. 4 Etude - tableau in C minor, Opus 39, No. 1 Etude - tableau in D Major, Opus 39, No. 9 Sergei Rachmaninoff Sergei Rachmaninoff Sergei Rachmaninoff

Ketty Nez, Piano

П

On Wings of Song
New Love
"O mio babbino caro"
Lo! Hear the gentle lark (Shakespeare)
(with flute obbligato)
Do not go my love
At the well

Felix Mendelssohn Felix Mendelssohn Giaccomo Puccini Sir Henry Bishop

Richard Hageman Richard Hageman

Heidi Ruby, Flute Michael Eto, Piano Katherine Turner, Soprano

Ш

Sonata for Flute and Piano in D. Opus 94

Sergei Prokofiev (1892-1953)

Moderato Allegretto scherzando Andante Allegro con brio

Heidi Ruby, Flute

Keiko Sato, Piano

Dr. Vladimir Sokoloff, Director of Concert Programs

The Steinway is the official piano of the Curtis Institute of Music.

NO SMOKING PLEASE



## THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 2 December 1981 at 8:00pm

#### SEVENTEENTH STUDENT RECITAL

I

Sonata in Bb major, D. 960 (1828)

Molto moderato
Andante sostenuto
Scherzo: Allegro vivace
Allegro ma non troppo

Franz Schubert (1791-1828)

Yvette Tausinger, piano

#### INTERMISSION

II

Sonata in F minor, Op. 120, No. 1 (1894)
Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Rondo: Vivace

Johannes Brahms (1833-1897)

Geraldine Rice, viola Stephanie Wendt, piano

III

String Quartet in F major Modéré- Très doux Assez vif - Très rythmé Très lent Agité Maurice Ravel

Suzanne Leon, violin George Pascal, viola Laura Park, violin Lisa Leininger, cello

Yvette Tausinger: Graduating student of Mieczyslaw Horszowski Geraldine Rice: Student of Joseph de Pasquale Stephanie Wendt: Graduating student of Jorge Bolet Suzanne Leon: Student of Jascha Brodsky Laura Park: Student of Jascha Brodsky George Pascal: Student of Michael Tree Lisa Leininger: Student of Orlando Cole

Karen Tuttle prepared the Ravel

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John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Friday 4 December 1981 at 8:00pm

#### IN STUDIO IIJ

#### THE CURTIS OPERA DEPARTMENT PRESENTS

Figaro's Marriage

from Act I

Susanna Figaro

from Act II

Countess Susanna

Figaro

Cherubino

Don Giovanni

from Act I

Zerlina Don Giovanni

The Magic Flute

from Act II Tamino

Papageno 1st Lady

2nd Lady 3rd Lady

Eugene Onegin

from Act I Onegin

Tatiana

La Traviata

from Act I Violetta Alfredo

W. A. Mozart

Karen Noteboom Richard Zuch

Katherine Turner Karen Noteboom Richard Zuch Gigi Mitchell

W. A. Mozart

Candace Sassaman John Myers

W. A. Mozart

Mark Swindle Richard Zuch April Woodall Gigi Mitchell Sharon Anstine

P. I. Tchaikovsky

Reginald Pindell Sheila Harris

G. Verdi

Candace Sassaman Wilson Jeffreys

#### INTERMISSION

Rigoletto

from Act I Gilda Rigoletto Giovanna

Duke

La Bohème from Act III

> Mimi Musetta Rodolfo Marcello

G. Verdi

Katherine Turner Douglas Hines Gigi Mitchell Wilson Jeffreys

G. Puccini

Karen Noteboom Sheila Harris Gregory Hopkins John Myers

Karen Noteboom: Student of Marianne Casiello Richard Zuch: Student of Todd Duncan Katherine Turner: Student of Raquel Adonaylo Gigi Mitchell: Student of Opera Department

Candace Sassaman: Student of Operatic Techniques with Mr. Goldovsky
John Myers: Student of Todd Duncan

Mark Swindle: Student of Operatic Techniques with Mr. Goldovsky April Woodall: Student of Operatic Techniques with Mr. Goldovsky

Sharon Anstine: Student of Raquel Adonaylo Reginald Pindell: Student of Raquel Adonaylo Sheila Harris: Student of Todd Duncan

Wilson Jeffreys: Student of Operatic Techniques with Mr. Goldovsky
Douglas Hines: Student of Todd Duncan
Gregory Hopkins: Student of Raguel Adonaylo

The Institute's students offer the public stimulating musical occasions of professional quality. We wish to provide around these performances a professional concert aura. Our audiences can help in this by remembering that the starting time for our concerts is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work. Also, we ask that you do not reserve places in the Hall for late-coming friends by draping coats over the seats—this is unfair to the people who arrive on time.

Hours of physical application and mental concentration produce the results you hear at our concerts. The Institute is proud to present this highly specialized, gifted group of young musicians. We would appreciate your showing your approval by remaining to hear all of each evening's dedicated performers.

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Susannah

C. Floyd

from Act I

Susannah Little Bat Sam Katherine Turner Wilson Jeffreys Mark Swindle

Hansel and Gretel

Act I

Hansel Gretel E. Humperdinck

Gigi Mitchell April Woodall

Directed by Richard Crittenden

Head of Opera Department: Boris Goldovsky
Assistant to Mr. Goldovsky: Fredric Popper
Kathleen Scott, Music Director and Accompanist

Douglas Hines and David Lofton, rehearsal accompanists

1000 - 12 107

Sonata for Clarinet and Piano Allegro tristamente Romanza Allegro con fuoco

Francis Poulenc (1899-1963)

Paul Garment, clarinet Ira Levin, piano

INTERMISSION

III

Gaspard de la Nuit Ondine Le Gibet Scarbo Maurice Ravel (1875-1937)

Liani LaRose, piano

Sarah Kwak: Student of Szymon Goldberg
Marcantonio Barone: Graduating student of Eleanor Sokoloff
Paul Garment: Student of Donald Montanaro
Ira Levin: Graduating student of Jorge Bolet
Liani LaRose: Graduating student of Mieczyslaw Horszowski

This evening's recital is one in a series of twenty-six such Monday evenings being broadcast by station WUHY-FM, 91.9.

Private recording of our concerts is not allowed. Please do not bring tape or disc equipment into the Hall. The same stricture applies to the use of cameras.

The Steinway is the official piano of The Curtis Institute of Music. For information about our concerts please call 893-5260.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howa d Kornblum, Concert Division Director

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THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1932
Monday 7 December 1981 at 8:00pm

#### EIGHTEENTH STUDENT RECITAL

1

Sonata for Violin and Piano in E minor, K. 304 Allegro

W. A. Mozart (1756-1791)

Tempo di menuetto

Sarah Kwak, violin Marcantonio Barone, piano

TT

Premier Rhapsody for Clarinet and Piano

Claude Debussy (1862-1918)

Sonata for Clarinet and Piano Allegro tristamente Romanza Allegro con fuoco Francis Poulenc (1899-1963)

Paul Garment, clarinet Ira Levin, piano

INTERMISSION

III

Gaspard de la Nuit Ondine Le Gibet Scarbo Maurice Ravel (1875-1937)

Liani LaRose, piano

Sarah Kwak: Student of Szymon Goldberg
Marcantonio Barone: Graduating student of Eleanor Sokoloff
Paul Garment: Student of Donald Montanaro
Ira Levin: Graduating student of Jorge Bolet
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RITTENHOUSE SQUARE PHILADELPHIA



#### SIXTH FACULTY COMMEMORATIVE SERIES

honoring

#### GIAN CARLO MENOTTI

#### MANDELL THEATER

Drexel University
December 11 and 12, 1981
8:00 P.M.

#### THE CURTIS IN

John de Lan

THE CURTIS OF TWO OPERAS BY (1)

Staged and Condu

The 's

Fred

TE

Lucy

The scene is a Time: # "Used by arrangement with G. Schir #

INTE

TF'

Opera Buffa (Original Italian te: b English translat

The Husband
The Lover
The Friend
The Chief of Police
First Chambermaid
Second Chambermaid
Neighbors

V s.

1st Policeman
2nd Policeman
1st Ambulanceman
2nd Ambulanceman

Amelia .....

The action takes place in the house of a member of thus

Scenery t Fr Costumes and ma ~ Aloysius Petruc II

Lys Symonet in Costumes from Eass Richard Crittenden and Kathe

"Used by arrangement with Associated Music Pills

## TUTE OF MUSIC ie, Director

#### A DEPARTMENT

nts

N CARLO MENOTTI

by Boris Goldovsky el by opper

phone

ne Act (1947)

AST

...... Michael Willson

y's apartment present

Inc., publisher and copyright owner."

ISSION

I Ballo Dne Act (1937)

Gian Carlo Menotti by George Mead)

AST

......Ruth D'Agostino .......Douglas Hines

...... Gregory Hopkins ...... Ruth Starkey

...... John Myers

......April Woodall

......Sharon Anstine 

n Jeffreys, Mark Swindle, Richard Zuch, Ruth Starkey

......Timothy Cobb

...... Jeffrey Richardson

...... Keith Robinson

per bourgeoisie in Milan, Italy, at the turn of the century.

...... Willem Blokbergen

ancis Kiman

p by Leo Van Witsen

technical director nusical assistant

Brooks Costume Co.

Scott, Opera Department Staff

hers Inc., U.S. agents for G. Ricordi & Co., Milan."

ir generosity and cooperation for providing the music for this concert.

#### THE CURTIS SYMPHONY ORCHESTRA

VIOLIN

Nicolas Danielson Robert Rinehart Cathy Mena Maria Bachmann Laura Park

Violaine Melançon

Suzanne Leon Celine Leathead Krista Bennion

Sara Parkins VIOLA

Matthias Buchholz

Igor Polesitsky Joyce Ramée

CELLO

Ramon Bolipata Sara Sant'Ambrogio

Michael Kannen

DOUBLEBASS

David Fay

TRUMPET

Scott Marino

TROMBONE

TIMPANI

Torsten Edvar

Carol Stumpf

PERCUSSION

Kenneth Every

Patrick Shrieves David Sulvetta

C. Benjamin Mundy

Joanne Di Maria

#### THE TELEPHONE

FI UTF

Gigi Mitchell

OBOE

Kathryn Greenbank

CLARINET

David Neuman

BASSOON

Richard Ranti

HORN

Steven Silverman

TRUMPET

Joseph Burzinski

**FLUTE** 

Heidi Ruby Giai Mitchell (piccolo)

OBOE

Mark McEwen

CLARINET

David Neuman Paul Garment

BASSOON

Richard Ranti

HORN

Steven Silverman Theodore Peters

Therese Elder

AMELIA AL BALLO

CELESTE

HARP

Darryl Hobson-Byrd

**PIANO** Fredric Popper ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

Charlotte Philley, Michael Willson, April Woodall, Candace Sassaman, Wilson Jeffreys, and Mark Swindle are students of Mr. Goldovsky in the Operatic Techniques Department.

Ruth D'Agostino, Douglas Hines, John Myers, and Richard Zuch are students of Todd Duncan.

Gregory Hopkins, Ruth Starkey, Sharon Anstine, and Kathrine Turner are students of Raquel Adonaylo.

# THE CURTIS INSTITUTE OF MUSIC

Rittenhouse Square, Philadelphia



#### SIXTH FACULTY COMMEMORATIVE SERIES

honoring

# GIAN CARLO MENOTTI

Sunday, December thirteenth Nineteen hundred and eighty one

# CANTI DELLA LONTANANZA

#### GLI AMANTI IMPOSSIBILI

La terra non ha vele, e non ha case il mare. lo ti cerco, tu attendi fedele. Dove mai ti potrò ritrovare?

Tu hai costruito la tua casa in mare e io ho varato la mia nave in terra. Sui volubili flutti la tua dimora erra. La mia nave issa vele e non può navigare.

#### MATTINATA DI NEVE

S'accende faticosamente il sole dietro mille pergamene, e il mondo s'è allontanato di mille passi. Il cielo opaco esplode lentamente bianchi crisantemi sulle mie finestre. Anche il dolore per la tua lontananza giace sepolto sotto immobili pensieri.

#### IL SETTIMO BICCHIERE DI VINO

Il lago la luna si sono capovolti.
lo fisso un orologio e non so perchè.
La lampada è un castello, la tenda è una colomba.
Alfine sono giunto, ma dove non so.
Il letto è una bara, il tavolo è una tomba;
ma bada se piango, non piango per te.
La voce e di un altro, le mani non son mie,
cammino sul vento, precipito nel mar.
La luna s'è infranta, il tappeto è un labirinto.
La via del ritorno non trovo piu.

#### LO SPETTRO

Piu non so chi tu sia. Non rammento ne viso, nè gesto, nè voce. Sei un spettro veloce che smorza il sorriso. Piu non so se ti amai. Invano la mente ricerca il ricordo preciso di ciò che fu vero. Sei un nulla struggente che rode il pensiero.

#### DORME PEGASO

Topi da gli occhi di vetro fan nidi nel mio pianoforte. Dorme Pegaso malato sotto il coperchio tetro. lo conto le ore immote nel cerchio delle note, e scaccio la morte.

#### I A I FTTFRA

Ecco il postino che arriva lento, mano appassita e sguardo spento. Ecco il giornale, ecco le lettere, piccole lapidi ostili o remote. Ed ecco ah! ecco la busta. (Piovon le schegge del sole infranto.) Ecco la tua magra scrittura troppo affrettata, indifferente Strappo l'involucro che custodisce si breve vita, e mi divoran gioia e paura. Aspiro in fretta il tenue arco del suo respiro. Gia e troppo tardi, troppo indugiai! Ecco la carta che si dilegua e si fa pianto. Le frasi immobili come birilli fissano ironiche le mie pupille. Ecco l'inchiostro impallidire; la bianco busta, triste colomba, volare verso nidi segreti. Ah! quante ore tino a domani?

#### RASSEGNAZIONE

Proprio perche il mio cuore ha tanto amato nessun compenso chiede più. So che a l'avida domanda altra domanda mi rispondera. Accolgo ancor le tue bugie pietose. e ancor sorrido alla tua furba grazia. Ma all'aurea mensa della tue illusioni piu non si nutre il cuore stanco, che non saziasti mai. Sebben mi pensi la tua lontananza e mi domando se ti rivedro, piu non misuro con impaziante angoscia l'improbalile via del ritorno. Ormai solo il ricordo scava a stento il labirinto delle mie giornate.

#### IMPOSSIBLE LOVERS

Ships' sails are never seen on land, nor houses on the sea. I look for you, and faithfully you wait. Wherever shall I find you now?

You've built your house on water; I've launched my ship on land. Your dwelling drifts along the changing waves. My ship is rigged but cannot sail.

#### SNOWY MORNING

The sun glows wearily behind a thousand strips of parchment; the world has slipped a thousand miles away. Against my window, the leaden sky bursts slowly into white chrysanthemums. Even the pain your absence causes lies buried deep beneath unshifting thoughts.

#### THE SEVENTH GLASS OF WINE

The lake and the moon have turned head-over-heels. I stare at the clock, but without knowing why. The lamp is a castle, the curtain a dove, and I've finally arrived, but I cannot say where. The bed is a coffin, the table a tomb; but mind — if I'm crying, I'm not crying for you. It's the voice of another; these hands are not mine. I'm walking on wind, hurtling down to the sea. The moon lies in pieces, the carpet's a maze. I no longer can find the way back.

#### THE SPECTER

Face, voice and gesture evade recollection. You're a fleeting specter whose single glance bedims my smile. I no longer know if it was you I loved. In vain the mind seeks out the clear-cut memory of what was true. You're a formless wraith, gnawing at the edges of my thoughts.

I no longer know you.

#### PEGASUS ASLEEP

Glass-eyed mice have made a nest in my piano. Beneath the somber lid lies sickly Pegasus, asleep. I mark the untolled hours in a round of notes, driving death away.

#### THE LETTER

Here's the postman coming slowly. with wasted hand and empty eve. Here's the paper, and some letters, alien, unfriendly little graveyard slabs. And here, oh! here's the envelope. (The shattered sun cascades in splinters.) Here's your fine-etched scrawl. too hasty and off hand I tear the envelope, which holds within so short a life. and joy and fear consume me I quickly breathe its failing breath: already it's too late, too long delayed. The paper vanishes, becomes a sigh. A row of ninepins, the rigid sentences ironically confront my gaze. And see: the ink begins to fade away: the envelope, a mourning dove, flies off to undiscovered nesting places. Ah, how many hours till tomorrow?

#### RESIGNATION

Because my heart has loved so very much, it asks no further recompense.

I know that eager questions will be answered by another question still.

I welcome even now your merciful deceptions, and still your cunning grace provokes a smile; but at the golden banquet of illusion, the weary heart, once so insatiable, no longer feeds.

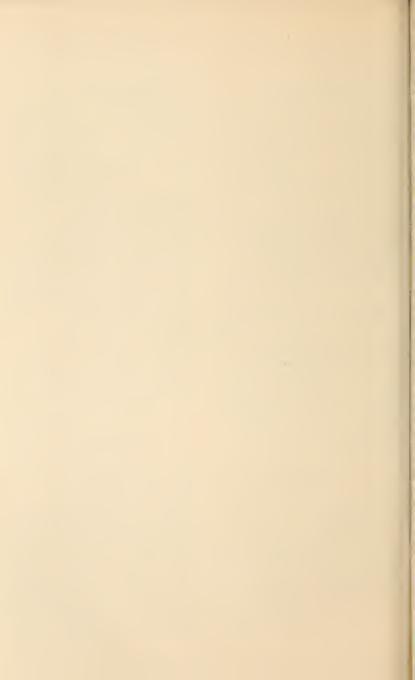
And even if I think upon your absence, and wonder if again we'll meet.

I have ceased to measure, anxious and impatient, unlikely roadways of return.

Now only memory will dig its halting course

along the winding passage of my days.

Translation by FRANCIS RIZZO



#### THE CURTIS INSTITUTE OF MUSIC

#### John de Lancie, Director

#### MUSIC OF GIAN CARLO MENOTTI (CLASS OF 34)

I

#### Ricercare and Toccata

(from The Old Maid and the Thief)

Seymour Lipkin, piano (class of '47)

П

#### Cantilena e Scherzo

Quintet for Harp and Strings

Marilyn Costello, harp (class of '49) Norman Carol, violin (class of '47) William de Pasquale, violin (class of '54) Joseph de Pasquale, viola (class of '42) William Stokking, cello (class of '49)

Ш

#### Four Songs for Tenor and Plano

The Idle Gift
The Longest Wait
The Eternal Prisoner
The Swing

Noel Velasco, tenor (class of '81)
Dr. Vladimir Sokoloff, piano (class of '36)

#### INTERMISSION

#### Brief Remarks: John de Lancie

IV

#### Canti della Lontananza

(Poems in Italian by the composer)

Gli Amanti Impossibili (Impossible Lovers)
Mattinata di Neve (Snowy Morning)

Il Settimo Bicchiere di Vino (The Seventh Glass of Wine)

Lo Spettro (The Specter)

Dorme Pegaso (Pegasus Asleep) La Lettera (The Letter)

Rassegnazione (Resignation)

Katherine Ciesinski, soprano (class of '76)
Dr. Vladimir Sokoloff, piano (class of '36)

V

#### Sulte for Two Cellos and Piano

1 Introduction: Andante maestoso, ma con moto

2 Scherzo: Allegro

3 Arioso: Lento, rubato

4 Finale: Allegro

Ramon Bolipata, cello (student of Orlando Cole) Sara Sant 'Ambrogio, cello (student of David Soyer) Gavin Martin, piano (student of Gary Graffman)

VI

#### "The Catalog"

Terzetto, with libretto from a well-known publication

Orlando Cole, (class of '34)

Felix Galimir

Dr. Alexander McCurdy, (class of '34)

Boris Goldovsky, piano (class of '34)

Richard Ranti, bassoon (class of '84)

#### THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE PHILADELPHIA, PA

#### THE CURTIS INSTITUTE OF MUSIC

**Efrem Zimbalist, Director** 

was founded in 1924 by Mary Louise Curtis Bok.

The purpose is to hand down through contemporary masters the great tradition of the past, and to teach to students to build on this heritage for the future.

All students are on probation during entire period of enrollment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

In general, lessons, classes, and rehearsals are scheduled for the afternoon or evening; mornings are devoted to practice. There is no charge for reservation for practice studios.

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories.

The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant.

Request for the return by mail of personal property should be accompanied by necessary postage.

Persons wishing consideration for audition and examinations to be held in April-May 1944 are requested to complete and return the application form with required supporting documents not later than February 15, 1944.

All communications should be addressed to

The Secretary of Admission The Curtis Institute of Music Philadelphia, Pennsylvania

# THE CURTIS INSTITUTE OF MUSIC

Rittenhouse Square, Philadelphia



#### SIXTH FACULTY COMMEMORATIVE SERIES

honoring

# GIAN CARLO MENOTTI

#### THE ACADEMY OF MUSIC

Sunday, December 13, 1981 8:30 P.M.

#### GIAN CARLO MENOTTI

Gian Carlo Menotti has played a larger role than virtually any other composer in moving opera into the twentieth century. While some were proclaiming the death of the genre, this extraordinary musician established himself as firmly in contemporary artistic life as Puccini did in his own time. Menotti's operas have appeared in the great houses of the world: La Scala, the Metropolitan, Berlin, Hamburg and Paris operas. But in addition to delighting the elite, Menotti has touched the people as well. His work is performed in community centers, university workshops and on TV. The 1951 production of Amahl and the Night Visitors became a Christmas perennial on NBC for sixteen years. The work's long-lasting appeal calls to mind Charles Dickens' A Christmas Carol.

Menotti was born in 1911 in Cadegliano, near Lake Lugano, into a musical household. He reveals his Italian origins in the lyricism of everything he does -- his orchestral and chamber works as well as his operas.

While many American composers went to Europe to study in the 1920's and '30's, Menotti reversed the route. At the suggestion of Toscanini, he came to the United States at 17, and studied at the Curtis Institute, where he later taught composition. His lengthy American experience shows in the idiomatic English of his librettos, all of which he writes himself. Eloquent testimony of his skill as a director lies in the number and variety of operas he staged. These include -- apart from his own --Pelleas et Melisande, Tristan and Isolde, Boris Godunov, The Rake's Progress, Eugene Onegin, as well as works by Puccini, Donizetti, Verdi and Mozart.

Menotti's expansive and generous nature is reflected not only in the popularity of his work but in the founding, in 1958, of The Festival of Two Worlds, an ambitious and elegant celebration of the arts in Spoleto, Italy, which concentrates on new talent and previously unheard works. In 1977 Menotti established Spoleto U.S.A. in Charleston, South Carolina; it now rivals its European counterpart.

Menotti claims a touch of madness runs through his family and this, as well as the colorful tales he heard from his grandmother in his youth, affected the details of his librettos. But it is the religiosity of his Catholic boyhood that hovers over everything, that gives rise to his relentless examination of the nature of faith. This is the essence of Amahl, composed in 1947, as well as The Egg, of 1976. This is what transforms Menotti's works from theatrical diversions into something more -- from dazzling entertainment into art.

#### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

#### SYMPHONY ORCHESTRA

OE

#### Sebastian, Suite from the Ballet (1944)

Introduction

Barcarolle

Street Fight

Cortège

Sebastian's Dance

Dance of the Wounded Courtesan

Pavane

Apocalypse (1951) Improperia Celestial City The Militant Angels

We wish to thank G. Schirmer and Company, Mr. Menotti's publisher, generosity and cooperation in providing the music for this concert.

#### THE CURTIS SYMPHONY ORCHESTRA

#### VIOLIN

Nicolas Danielson Sarah Kwak\* Hirono Oka Robert Rinehart Cathy Meng Ming-Feng Hsin Maria Bachmann Laura Park Michi Sugiura Diane Pascal Amos Jones Celine Leathead Violaine Melançon Sharman Plesner Jun-China Lin **David Salness** Suzanne Leon Maurice Sklar Da Hong Seetoo Martin Chalifour Krista Bennion Joan Shih Pascale Beaudry Ivan Chan Susan Synnestvedt Alexander Simionescu Sara Parkins Mitchell Newman Emmanuelle Boisvert John Wu Willem Blokbergen Pyinah Chon Shlomo Luwish

#### VIOLA

Igor Polesitsky
Matthias Buchholz\*
Joyce Ramée
Donna Randall
Phyllis Kamrin
Geraldine Rice
George Pascal
Amy Branfonbrener
Nancy Thomas
Edward Gazouleas
Michael Stern

#### **CELLO**

Ramon Bolipata Sara Sant'Ambrogio\* Michael Kannen David Ellis Gita Roche Raymond Wang Lisa Leininger Keith Robinson Peter Stumpf James Cooper Robert La Rue Lawrence Figg

#### **DOUBLEBASS**

David Fay Stephen Groat Joanne Di Maria Nicolas Tsolainos Calvin Liddle Timothy Cobb

#### HARP

Susan Bennett Therese Elder\* Paula Provo

#### FLUTE

David Gantsweg Gigi Mitchell Heidi Ruby Bart Feller

#### OBOE

Mark McEwen\* Betsy Starr Lisa Messineo Susan Tully

#### CLARINET

Paul Garmet\*
David Neuman
Burt Hara
Vadim Kozarinsky

#### BASSOON

Nancy McDermid\* Richard Ranti David McGill Clay Specht

#### **HORN**

Steven Silverman Theodore Peters Duncan Brinsmead N. Martin Tipton Lori Amada Shelley Showers

#### TRUMPET

Scott Marino Joseph E. Burzinski C. Benjamin Mundy Stephen Luck

#### TROMBONE

Torsten Edvar Debra Taylor Blair Bollinger Christopher Dudley

#### TUBA

Matthew Good

#### PERCUSSION

David Sulvetta Kenneth Every Patrick Shrieves

#### TIMPANI

Carol Stumpf\*

#### ORCHESTRA MANAGERS

Calvin Liddle Nicolas Tsolainos

#### ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

#### PIANO

Won-Mi Kim\* Darryl Hobson-Byrd

#### CELESTE

Graydon Goldsby\*

The string sections are listed according to seating; the rest of the orchestra i listed alphabetically.

This concert has been made possible in part through the generosity of the William Goldman Foundation.

<sup>\*</sup>Soloist in Triplo Concerto

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Monday 14 December 1981 at 8:00pm

#### MINETEENTH STUDENT RECITAL

I

Quintet in Eb major, Op. 16
Grave - Allegretto ma non troppo
Andante cantabile
Rondo: Allegretto ma non troppo

Ludwig van Beethoven (1770-1827)

Mark McEwen, oboe Nancy McDermid, bassoon
Burt Hara, clarinet Lori Amada, horn
David Lofton, piano

TT

Delizie Contente Che l'Alme Beate (For woodwinds and electronic tape) Jacob Druckman (1928 )

Bart Feller, flute Mark McEwen, oboe
Burt Hara, clarinet Nancy McDermid, bassoon
Steven Silverman, horn Philip McClelland, electronics

#### INTERMISSION

III

Sonata in A major for Cello and Piano
Allegretto moderato
Allegro
Recitative-Fantasia: Moderato - molto lento
Allegretto poco mosso

César Franck (1322-1890)

David Ellis, cello Marcantonio Barone, piano

Mark McEwen: Graduating student of John de Lancie
Burt Hara: Student of Donald Montanaro
Nancy McDermid: Student of Sol Schoenbach
Lori Amada: Student of Mason Jones
David Lofton: Student of Dr. Vladimir Sokoloff
Bart Feller: Student of Julius Baker and John Krell
Steven Silverman: Graduating student of Mason Jones
Philip McClelland is a graduate of the Institute, class of '76
David Ellis: Graduating student of David Soyer and Orlando Cole
Marcantonio Barone: Graduating student of Eleanor Sokoloff

Donald Montanaro prepared the Beethoven

This evening's recital is one in a series of twenty-six such recitals being broadcast over station WUHY-FM, 90.9

Delizie Contente Che l'Alme Beate was commissioned by and written for the Dorian Woodwind Quintet and first performed by them in Alice Tully Hall, New York on December 13, 1973.

The title is from the first line of an aria from Francesco Cavalli's opera, *Il Giasone*, (1649): "Delizie contente che l'alme beate, fermate, (Delights and joys which bless the soul, do not leave me.)".

The work is concerned with an insistent memory, that of the Cavalli aria which hovers just beyond the edge of conscious recognition throughout most of the piece. At six minutes into the eleven minute work the Cavalli aria is pulled into focus by the tape and is engaged and dealt with by the live players. The sounds on the tape are of instrumental and electronic origin. The primary source of the instrumental sounds was the Dorian Quintet playing a realization of the original Cavalli aria which I had written for them.

It was Bruno Maderna, great and inspiring musician and my dear friend, who first interested me in the music of Cavalli. *Delizie Contente* was written during Maderna's last few months, he in Italy and Germany and I in France. His premature ending was constantly with me as I worked on the piece. *Delizie Contente* is dedicated to his memory.

- Jacob Druckman

Unauthorized tape, disc, and camera equipment can not be used in the Hall.

The Steinway is the official piano of The Curtis Institute of Music.

For information about our concerts please call 893-5260.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 16 December 1981 at 8:00pm

#### TWENTIETH STUDENT RECITAL

I

Sonata No. 1 in D major, Op. 12, No. 1

Allegro con brio

Tema con variazioni: Andante con moto Rondo: Allegro

Ludwig van Beethoven (1770-1827)

Ming-Feng Hsin, violin David Rothman, piano

II

Scintillation (1936)

Carlos Salzedo (1885-1961)

Susan Bennett, harp

III

Silent Night
Silent Night
Lullay, my child
Silent Night

Robert Convery (1954- )

Katherine Turner, soprano Ruth Starkey, mezzosoprano Robert Convery, tenor Reginald Pindell, baritone Susan Bennett, harp

#### INTERMISSION

IV

Weihnachtslieder, Op. 8 (1856)

Peter Cornelius

Christbaum: Wie schön geschmückt der Festliche Raum! (1824-1874)

Die Hirten: Die Hirten wachen Nachts im Feld

Die Hirten: Hirten wachen im Feld

Die Könige: Drei Könige wandern aus Morgenland

Die Könige: Drei Könige wandern aus Morgenland

Simeon: Das Knäblein nach acht Tagen

Christus der Kinderfreund: Das Zarte Knäblein ward ein Mann

Christkind: Das einst ein Kind auf Erden war

Katherine Turner, soprano Lys Symonette, soprano

V

Quintet, Op. 39

Moderato - Andante energico - Allegro sostenuto - (1891-1953)

Adagio pesante - Allegro precipitato - Andantino

Mark McEwen, oboe Jun-Ching Lin, violin
David Neuman, clarinet Igor Polesitsky, viola
Joanne Di Maria, doublebass

Ming-Feng Hsin: Graduating student of Jascha Brodsky and David Cerone
David Rothman: Student of Mieczyslaw Horszowski and Seymour Lipkin
Susan Bennett: Student of Marilyn Costello
Katherine Turner: Student of Raquel Adonaylo
Ruth Starkey: Student of Rawuel Adonaylo
Robert Convery: Student of Ned Rorem
Reginald Pindell: Student of Raquel Adonaylo
Mark McEwen: Graduating student of John de Lancie
Jun-Ching Lin: Student of Jascha Brodsky and David Cerone
David Neuman: Student of Donald Montanaro
Igor Polesitsky: Student of Michael Tree
Joanne Di Maria: Student of Roger Scott

Karen Tuttle prepared the Beethoven and the Prokofieff

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# christmas party

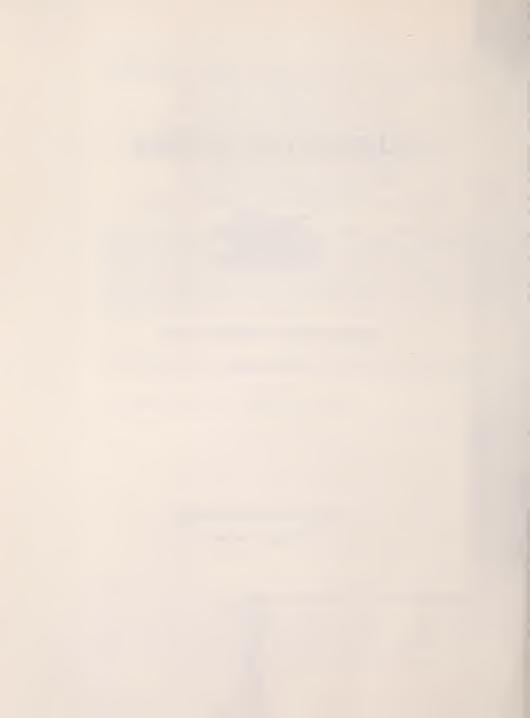


FRIDAY EVENING, DECEMBER 18, 1981

8:00 O'CLOCK

the curtis institute of music

philadelphia, pennsylvania



# christmas program

Carols by Entire School
Common Room

#### God Rest You Merry, Gentlemen

God rest you merry, gentlemen, Let nothing you dismay, Remember Christ our Saviour Was born on Christmas Day, To save us all from Satan's pow'r When we were gone astray;

#### CHORUS

O tidings of comfort and joy, comfort and joy, O tidings of comfort and joy.

In Bethlehem, in Jewry, This blessed Babe was born, And laid within a manger, Upon this blessed morn' The which His Mother Mary, Did nothing take in scorn.

#### O tidings, etc.

Now to the Lord sing praises, All you within this place, And with true love and brotherhood Each other now embrace; This holy tide of Christmas All other doth deface.

O tidings, etc.

#### Silent Night

Silent night! Holy night! All is calm, all is bright Round yon Virgin Mother and Child! Holy Infant, so tender and mild, Sleep in heavenly peace, Sleep in heavenly peace.

Silent night! Holy night! Shepherds quake at the sight, Glories stream from heaven afar, Heavenly hosts sing "Alleluia"; Christ the Saviour is born, Christ the Saviour is born.

Silent night! Holy night! Son of God, love's pure Light Radiant beams from Thy holy face, With the dawn of redeeming grace, Jesus, Lord, at Thy birth, Jesus, Lord, at Thy birth.

Silent night! Holy night! Wondrous Star, lend thy light; With the angels let us sing, Alleluia to our King; Christ the Saviour is born, Christ the Saviour is born.

AMEN

# What Child Is This? (The Melody is Greensleeves)

What Child is this, who, laid to rest, On Mary's lap is sleeping? Whom angels greet with anthems sweet, While shepherds watch are keeping?

#### REFRAIN

This, this is Christ the King, Whom shepherds guard and angels sing: Haste, haste to bring Him laud, The Babe, the Son of Mary. Amen. Why lies He in such mean estate Where ox and ass are feeding? Good Christian, fear; for sinners here The Silent Word is pleading

#### REFRAIN

So bring Him incense, gold, and myrrh, Come, peasant, king, to own Him; The King of Kings salvation brings, Let loving hearts enthrone Him.

#### REFRAIN



#### Joy To The World!

Joy to the world! the Lord is come; Let earth receive her King; Let evry heart prepare Him room, And heav'n and nature sing, And heav'n and nature sing, And heaven and heav'n and nature sing.

Joy to the earth! the Saviour reigns; Let men their songs employ, While fields and floods, rocks, hills and plains, Repeat the sounding joy, Repeat the sounding joy, Repeat the sounding joy.

No more let sin and sorrow grow, Nor thorns infest the ground, He comes to make His blessings flow, Far as the curse is found, Far as the curse is found, Far as the curse is found.

#### UNIVERSITY OF PENNSYLVANIA

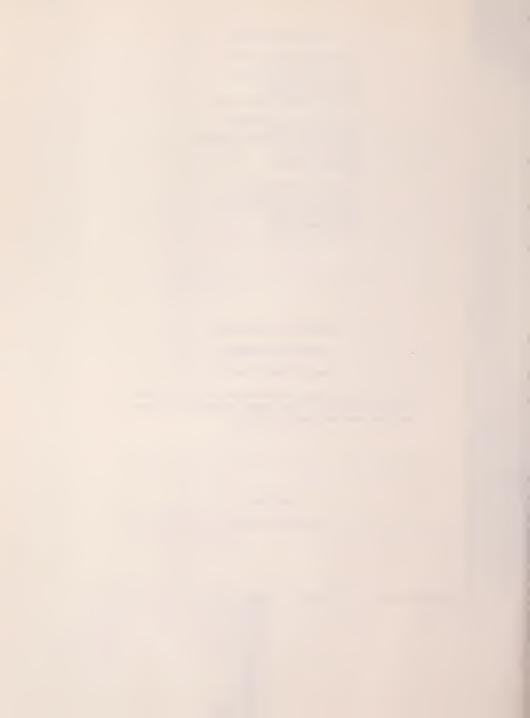
#### COLLEGIUM MUSICUM

Mary Anne Ballard, Director

Music from the 12th to 18th Centuries using reproductions of historical instruments including Shawms, Dulcian, Recorders, Lutes, Viols, Corna Muse, Rebec, Harp, Psaltery and Sackbut.

DANCING

Lou Mann and Sunlite



#### THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

#### CURTIS INSTITUTE OF MUSIC

John De Lancie, Director

Present a Student Recital

Wednesday, January 6, 1982

**PROGRAM** 

1

Suite No. 5, in C minor for Solo Cello

Prelude and Fugue

Allemande

Courante Sarabande

Gavotte I and II

Gigue

Sara Sant'Ambrogio

Cello

Ш

Kinderscenen, Opus 15

Robert Schumann

Johann Sebastian Bach

Von fremden Landern und Menschen Curiose Geschichte Hasche-Mann

Bittendes Kind Gluckes genug

Wichtige Begebenheit Traumerei

Am Camin

Ritter vom Stechenpferd

Fast zu ernst Furchtenmachen

Kind im Einschlummern

Der Dichte spricht

Keiko Sato

Piano

111

Sonata No. 3, in D minor, Opus 108 for Violin and Piano

Johannes Brahms

Allegro

Adagio

Presto agitato

Alexander Simionescu Sueng-Hee Hyun Violin Piano

Dr. Vladimir Sokoloff, Director of Concert Programs

The Steinway is the offical piano of the Curtis Institute of Music.

NO SMOKING PLEASE



# THE CURTIS INSTITUTE OF MUSIC ALUMNI ASSOCIATION NATIONAL BOARD

#### presents

#### THE CONCORD STRING QUARTET

Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 6 January 1982 at 8:00pm

Quartet in F minor, Op. 20, No. 5

Franz Josef Haydn (1732-1809)

Moderato

Menuet: Trio

Adagio

Finale: Fuga a 2 soggetti

II

Quintet for Two Violins, Viola, and Two Cellos George Rochberg
Overtura (1918- )

Aria

Scherzo

Notturno

Burletta

#### INTERMISSION

111

Quartet in E minor, Op. 59, No. 2

Ludwig van Beethoven (1770-1827)

Molto adagio

Allegretto Finale

The Concord String Quartet

Mark Sokol, violin John Kochanowski, viola
Andrew Jennings, violin Norman Fischer, cello

ndrew Jennings, violin Norman Fischer, cello quest artist: Bonnie Thron, cello

(The performance of Mr. Rochberg's work is its World Premiere.)



#### THE CURTIS INSTITUTE OF MUSIC

NATIONAL MARKANIA MAR

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 11 January 1982 at 8:00pm

#### TWENTY-FIRST STUDENT RECITAL

I

Trio for Clarinet, Viola, and Piano Allegro con moto Andante con moto Andante con moto Allegro vivace, ma non troppo

Max Bruch (1838-1920)

David Neuman, clarinet Amy Brandfonbrener, viola Nazomi Takashima, piano

II

Violin Concerto in E minor, Op. 64
Allegro molto appasionato
Andante
Allegretto non troppo

Felix Mendelssohn (1809-1847)

Violaine-Marie Melançon, violin David Lofton, piano

INTERMISSION

Sonata in F minor, Op. 57 "Appassionata" Allegro assai Andante con moto Allegro ma non troppo Ludwig van Beethoven (1770-1827)

Fantasy in F minor, Op. 49

Frederic Chopin (1810-1849)

La Campanella

Franz Liszt (1811-1886)

Liani LaRose, piano

David Neuman: Graduating student of Donald Montanaro Amy Brandfonbrener: Student of Joseph de Pasquale Nozomi Takashima: Student of Dr. Vladimir Sokoloff Violaine-Marie Melançon: Student of David Cerone David Lofton: Student of Dr. Vladimir Sokoloff

Liani LaRose: Graduating student of Mieczyslaw Horszowski

Karen Tuttle prepared the Bruch Sol Schoenbach prepared the Poulenc

This evening's program is being broadcast "live" on station WUHY-FM

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THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Friday 15 January 1982 at 8:00pm

#### TWENTY-SECOND STUDENT RECITAL

I

Suite No. 5 in C minor, S 1011 Johann Sebastian Bach
Praeludium and Fugue - Allemande - Courante - (1685-1750)
Sarabande - Gavotte - Gavotte II - Gique

Sara Sant'Ambrogio, cello

Polonaise Brillante, Op. 3 Lento - Alla Polacca

Frederick Chopin (1810-1849)

Sara Sant'Ambrogio, cello Gavin Martin, piano

II

Sonata No. 3 "Ballade" for Violin Solo

Eugene Ysaye (1858-1931)

Maurice Sklar, violin

III

Sonata No. 8 in C minor, Op. 13 "Pathétique" L. van Beethoven Grave - Allegro e con brio (1770-1827) Adagio cantabile Rondo: Allegro

Darryl Hobson-Byrd, plano

Sara Sant'Ambrogio: Student of David Soyer Gavin Martin: Graduating student of Gary Graffman Maurice Sklar: Student of David Cerone Darryl Hobson-Byrd: Student of Seymour Lipkin

There will be no intermission this evening.

PLEASE SEE THE OTHER SIDE FOR AN ANNOUNCEMENT ABOUT A SPECIAL CONCERT WITH THE INSTITUTE'S ORCHESTRA AND OSCAR SHUMSKY ON FRIDAY 19 FEBRUARY

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PLEASE NOTE: THE CONCERT ANNOUNCED ON OUR SCHEDULE FOR FRIDAY FEBRUARY 19 WILL BE HELD AT PENN'S LANDING (PORT OF HISTORY MUSEUM THEATER) AT DELAWARE AND CHESTNUT. OSCAR SHUMSKY WILL PLAY THE BEETHOVEN VIOLIN CONCERTO WITH ROBERT FITZPATRICK CONDUCTING, AND MR. SHUMSKY WILL CONDUCT THE SEVENTH SYMPHONY OF BEETHOVEN. TICKETS WILL BE AVAILABLE AT THE SCHOOL WITHIN THE NEXT TWO WEEKS. TICKETS CANNOT BE MAILED, THEY MUST BE PICKED UP AT THE SCHOOL. SEATING WILL BE UNRESERVED (EXCEPT FOR A SMALL SECTION HELD FOR THE SCHOOL'S ADMINISTRATION) AND ON A FIRST COME FIRST SERVED BASIS.

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## THE CURTIS INSTITUTE OF MUSIC John de Lancie. Director

Curtis Hall Fifty-seventh Season 1981-1982 Monday 18 January 1982 at 8:00pm

ARNOLD STEINHARDT conducting THE STRINGS OF THE CURTIS ORCHESTRA

Divertimento No. 15 in Bb. K. 287 for String Quartet and Two Horns Allegro - Andante - Menuet Adagio - Minuet - Andante-Allegro

Wolfgang Amadeus Mozart (1756-1791)

Arnold Steinhardt, violin Nicolas Danielson, violin Steven Silverman, horn

Igor Polesitsky, viola Ramon Bolipata, cello Theodore Peters, horn

#### INTERMISSION

II

Serenade in E minor, Op. 20 Allegro piacevole Larghetto Allegretto

Edward Elgar (1857-1934)

III

Divertimento for Strings Allegro non troppo Molto adagio Allegro assai

Béla Bartók (1881 - 1945)

Arnold Steinhardt, conductor

Nicolas Danielson: Graduating student of Szymon Goldberg Igor Polesitsky: Graduating student of Michael Tree Ramon Bolipata: Student of Orlando Cole Steven Silverman: Graduating student of Mason Jones Theodore Peters: Student of Mason Jones

This evening's concert is being broadcast live over station WUHY, 90.9FM

PLEASE SEE THE OTHER SIDE FOR AN ANNOUNCEMENT ABOUT A SPECIAL CONCERT WITH THE INSTITUTE'S ORCHESTRA AND OSCAR SHUMSKY ON FRIDAY 19 FEBRUARY

#### THE ORCHESTRA

#### VIOLIN I

Nicolas Danielson Sarah Kwak Robert Rinehart Cathy Meng Ming-Feng Hsin Laura Park Jun-Ching Lin Violaine Melançon

#### VIOLIN II

Suzanne Leon
Maurice Sklar
Michi Sugiura
Diane Pascal
Celine Leathead
David Salness
Martin Chalifour
Emmanuelle Boisvert

#### ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

#### ORCHESTRA MANAGERS

Calvin Liddle Peter Stumpf Nicolas Tsolainos

#### VIOLA

Igor Polesitsky Matthias Buchholz Joyce Ramée Donna Randall Phyllis Kamrin Nancy Thomas

#### CELLO

Ramon Bolipata Sara Sant'Ambrogio Michael Kannen David Ellis Gita Roche Raymond Wang

#### DOUBLEBASS

Joanne Di Maria David Fay Nicolas Tsolainos

#### HORN

Steven Silverman Theodore Peters

PLEASE NOTE: THE CONCERT ANNOUNCED IN OUR SCHEDULE FOR FRIDAY FEBRUARY 19 WILL BE HELD AT PENN'S LANDING (PORT OF HISTORY MUSEUM THEATER) AT DELAWARE AND CHESTNUT. OSCAR SHUMSKY WILL PLAY THE BEETHOVENVIOLIN CONCERTO WITH ROBERT FITZPATRICK CONDUCTING, AND MR. SHUMSKY WILL CONDUCT BEETHOVEN'S SEVENTH SYMPHONY. TICKETS WILL BE AVAILABLE AT THE SCHOOL WITHIN THE NEXT WEEK OR SO. TICKETS CANNOT BE MAILED, THEY MUST BE PICKED UP AT THE SCHOOL. SEATING WILL BE UNRESERVED (EXCEPT FOR A SMALL SECTION UPLN FOR THE SCHOOL'S ADMINISTRATION) AND ON A FIRST COME FIRST SERVED BASIS.

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 20 January 1982 at 8:00pm

#### TWENTY-THIRD STUDENT RECITAL

Concerto for Organ No. 3 in C major, S. 594
(After Antonio Vivaldi)

J. S. Bach (1685-1750)

[Allegro]
Recitativ: Adagio
Allegro - Solo - Allegro

Angelo Silvio Rosati, organ

II

Chaconne from the Partita in D minor, S. 1004

Bach

Laura Park, violin

III

Fantasie in C major, Op. 15 (D. 760) "Wanderer" Franz Schubert
Allegro con fuoco ma non troppo
Adagio
Presto - Allegro (1797-1828)

Liebesleid in A major ("Love's Sorrow") Kreisler\_Rachmaninov (1875-1962) (1873-1943)

Graydon Goldsby, piano

Angelo Silvio Rosati: Student of John Weaver Laura Park: Student of Jascha Brodsky Graydon Goldsby: Graduating student of Jorge Bolet

There is no intermission this evening.

PLEASE SEE THE OTHER SIDE FOR AN ANNOUNCEMENT ABOUT A SPECIAL CONCERT WITH THE INSTITUTE'S ORCHESTRA AND OSCAR SHUMSKY ON FRIDAY 19 FEBRUARY

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THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982

Friday 22 January 1982 at 8:00pm

#### TWENTY-FOURTH STUDENT RECITAL

1

Sonata for Cello and Piano in G minor, Op. 5, No. 2 Adagio - Allegro molto piu tosto presto Rondo: Allegro

Ludwig van Beethoven (1770-1827)

Eva Leininger, cello Gavin Martin, piano

II

Sonata for Viola and Piano, Op. 11, No. 4
Fantasie
Thema mit Variationen

Paul Hindemith (1895-1963)

George Pascal, viola David Lofton, piano

III

Ballade No. 4 in F minor, Op. 52

Finale (mit Variationen)

Frederick Chopin (1810-1849)

Gavin Martin, piano

Eva Leininger: Student of Orlando Cole Gavin Martin: Graduating student of Gary Graffman George Pascal: Student of Michael Tree David Lofton: Student of Dr. Vladimir Sokoloff

Karen Tuttle prepared the Hindemith

There is no intermission this evening.

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THE CURTIS INSTITUTE OF John de Lancie. Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 25 January 1982 at 8:00pm

#### TWENTY-FIFTH STUDENT RECITAL

Sonata for Flute and Piano Allegro malinconico Cantilena Presto giocoso

Francis Poulenc (1899-1963)

Grand Polonaise for Flute and Piano in C major, Opus 16 Introduzione - Adagio maestoso Polonaise

Theobald Boehm (1794 - 1881)

Heidi Ruby, flute Keiko Sato, piano

II

Variations on a Theme of Chopin, Opus 22 Sergei Kachmaninoff

(1873 - 1943)

Wonmi Kim, piano

#### INTERMISSION

III

Serenade in C major, Opus 10 Marcia - Romanza - Scherzo -Tema con variazioni - Kondo

Erno von Dohnanvi (1877-1960)

George Pascal, viola Diane Pascal, violin Keith Robinson, cello

Heidi Ruby: Student of Julius Baker and John Krell Keiko Sato: Graduating student of Mieczyslaw Horszowski Wonmi Kim: Graduating student of Jorge Bolet Diane Pascal: Student of Jascha Brodsky George Pascal: Student of Michael Tree Keith Robinson: Student of David Sover Mischa Schneider prepared the Dohnanyi

This evening's recital is being broadcast over station WUHY-FM.

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PLEASE NOTE: THE CONCERT ANNOUNCED ON OUR SCHEDULE FOR FRIDAY FEBRUARY 19 WILL BE HELD AT PENN'S LANDING (PORT OF HISTORY MUSEUM THEATER) AT DELAWARE AND CHESTNUT. OSCAR SHUMSKY WILL PLAY THE BEETHOVEN VIOLIN CONCERTO WITH ROBERT FITZPATRICK CONDUCTING. AND MR. SHUMSKY WILL CONDUCT THE SEVENTH SYMPHONY OF BEETHOVEN. TICKETS WILL BE AVAILABLE AT THE SCHOOL WITHIN THE NEXT TWO WEEKS. TICKETS CANNOT BE MAILED, THEY MUST BE PICKED UP AT THE SCHOOL. SEATING WILL BE UNRESERVED (EXCEPT FOR A SMALL SECTION HELD FOR THE SCHOOL'S ADMINISTRATION) AND ON A FIRST COME FIRST SERVED BASIS.

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# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 27 January 1982 at 8:00pm

#### TWENTY-SIXTH STUDENT RECITAL

I

Sonata for Violin and Piano in A major, Opus 100 Allegro amabile Andante tranquillo - Vivace Allegretto grazioso

Johannes Brahms (1833-1897)

Celine Leathead, violin Stephanie Wendt, piano

TT

Concerto for Viola (rev. 1962)
Andante comodo
Vivo, con molto precioso
Allegro moderato

Sir William Walton (1902- )

Donna Randall, viola Nozomi Takashima, piano

#### INTERMISSION

III

Trio for Violin, Cello, and Piano in Eb major, Opus 100 Allegro Andante con moto Scherzando: Allegro moderato Allegro moderato Franz Schubert (1797-1828)

Violaine Melançon, violin Michael Kannen, cello Gavin Martin, piano

Celine Leathead: Student of Jascha Brodsky
Stephanie Wendt: Graduating student of Jorge Bolet
Donna Randall: Student of Michael Tree
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Violaine Melançon: Student of David Cerone
Michael Kannen: Student of Orlando Cole
Gavin Martin: Graduating student of Gary Graffman

Felix Galimir prepared the Schubert

PLEASE SEE THE OTHER SIDE FOR AN ANNOUNCEMENT ABOUT A SPECIAL CONCERT WITH THE INSTITUTE'S ORCHESTRA AND OSCAR SHUMSKY ON FRIDAY 19 FEBRUARY

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#### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Friday 29 January 1982 at 8:00pm

#### TWENTY-SEVENTH STUDENT RECITAL

Prelude and Fugue in A minor, S. 543

Johann Sebastian Bach (1685-1750)

Mark Bani, organ

II

Quartet in G minor, Op. 10 Animé et très décidé Assez vif et bien rythmé Andantino, doucement expressif Très modéré

Claude Debussy (1862-1918)

Diane Pascal, violin George Pascal, viola Sara Parkins, violin Eva Leininger, cello

#### INTERMISSION

III

Sonata for Violin and Piano No. 1 in F minor, Op. 80 Andante assai Allegro brusco Andante Allegrissimo

Serge Prokofiev (1891-1953)

Hirono Oka, violin Ira Levin, piano

Mark Bani: Student of John Weaver Diane Pascal: Student of Jascha Brodsky Sara Parkins: Student of Jascha Brodsky and Yumi Ninomiya Eva Leininger: Student of Orlando Cole Hirono Oka: Graduating student of Arnold Steinhardt and Jaime Laredo Ira Levin: Graduating student of Jorge Bolet George Pascal: Student of Michael Tree

Felix Galimir prepared the Debussy

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

#### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Monday 1 February 1982 at 8:00pm

#### TWENTY-EIGHTH STUDENT RECITAL

Adagio for Viola and Piano

Zoltan Kodaly (1882 - 1967)

Matthias Buchholz, viola Wonmi Kim, piano

Suite No. 5 in C minor, S. 1011 Preludio - Allemande - Corrente -Sarabande - Gavotte I - Gavotte II - Gique

Johann Sebastian Bach (1685 - 1750)

Matthias Buchholz, viola

Sonata for Violin and Piano Moderato Andante espressivo Allegro moderato ma energico (passacaglia) Ottorino Respighi (1879 - 1936)

Da-Hong Seetoo, violin Ira Levin, piano

#### INTERMISSION

III

Intermezzo in B minor, Op. 119, No. 1 Intermezzo in C major, Op. 119, No. 3 Intermezzo in Eb minor, Op. 198, No. 6

Johannes Brahms (1833-1897)

Four Pieces from The Nutcracker, Op. 71 Peter Tchaikovsky (Transcribed by Ira Levin) Miniature Overture Arabian Dance Sugar-Plum Fairy's Dance Russian Dance

(1840-1893)

Ira Levin, piano

Matthias Buchholz: Student of Michael Tree Wonmi Kim: Student of Jorge Bolet Da-Hong Seetoo: Student of David Cerone Ira Levin: Graduating student of Jorge Bolet

Felix Galimir prepared the Respighi

This evening's recital is being broadcast over station WUHY-FM.

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

#### THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

#### **CURTIS INSTITUTE OF MUSIC**

John de Lancie, Director

Present a Student Recital

Wednesday, February 3, 1982

**PROGRAM** 

-1

Duetto for Double Bass and Viola

Karl Ditters von Dittersdorf

Allegro moderato Menuetto Adagio Theme and Variations

> David Fay, Double Bass Joyce Ramee, Viola

> > 11

Sonata No. 3 for Violin Solo "Ballade" Opus 27, No. 3

Eugen Ysaÿe

Maurice Sklar, Violin

111

On An Overgrown Path - for Piano solo

Leos Janacek

Our Evenings
A Blown-Away Leaf
Come Along with Us
The Virgin Mary of Frydek
They Chattered Like Swallows
Suddenly Speechless
Good Night
So Terribly Anxious
In Tears
The Owl of Death Wouldn't Go Away

Yvette Tausinger, Piano

Dr. Vladimir Sokoloff, Director of Concert Programs

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#### CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-Seventh Season 1981-1982 Wednesday 3 February 1982 at 8:00pm

#### TWENTY-NINTH STUDENT RECITAL

Sonata for Cello and Piano in A major

César Franck (1822-1890)

Allegro moderato Allegro Recitativo-Fantasia Allegretto poco mosso

> Sara Sant'Ambrogio, cello Keiko Sato, piano

> > TI

Trio for Violin, Horn, and Piano, Op. 44 Allegro

Lennox Berkelev (1903- )

Lento

Tema, moderato

Var. 1 Allegro vivace Var. 2 Allegretto Var. 3 Lento Var. 4 Vivace Var. 5 Andante Var. 6 Moderato Var. 7 Adagio Var. 8 Moderato Var. 9 Allegro vivo Var. 10 Moderato

Alexander Simionescu, violin Steven Silverman, horn David Lofton, piano

#### INTERMISSION

Etude-Tableau in C major, Op. 33, No. 3 Sergei Rachmaninoff Etude-Tableau in Eb minor, Op. 33, No. 6 Etude-Tableau in Eb major, Op. 33, No. 7 Etude-Tableau in G minor, Op. 33, No. 8 Etude-Tableau in D major, Op. 39, No. 9

(1873-1943)

.Graydon Goldsby, piano

Sara Sant'Ambrogio: Student of David Soyer Keiko Sato: Graduating student of Mieczyslaw Horszowski Alexander Simionescu: Student of Szymon Goldberg Steven Silverman: Graduating student of Mason Jones David Lofton: Student of Dr. Vladimir Sokoloff Graydon Goldsby: Graduating student of Jorge Bolet

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#### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Friday 5 February 1982 at 8:00pm

#### THIRTIETH STUDENT RECITAL

T

Sonata for Violin and Piano
No. 2 in A major, Opus 100
Allegro amabile
Andante tranquillo—vivace
Allegretto grazioso (quasi andante)

Johannes Brahms (1833-1897)

Ivan Chan, violin Ketty Nez, piano

77

Sonata for Cello and Piano No. 1 in E minor, Opus 38 Allegro non troppo Allegretto quasi minuetto Allegro

Brahms

Keith Robinson, cello Gustavo Rivera-Weber, piano

#### INTERMISSION

III

Zwei Gesänge, Opus 91 Gestillte Sehnsucht Geistliches Wiegenlied Brahms

Ruth Starkey, mezzo-soprano
Amy Brandfonbrener, viola Nozomi Takashima, piano

TV

Trio for Violin, Horn, and Piano in Eb major, Op. 40

Brahms
Andante
Scherzo
Adagio mesto
Finale: Allegro con brio

Lori Amada, horn Sarah Kwak, violin Marcantonio Barone, piano

Ivan Chan: Student of David Cerone
Ketty Nez: Student of Seymour Lipkin
Keith Robinson: Student of David Spyer
Gustavo Rivero-Weber: Student of Jorge Bolet
Ruth 'Starkey: Student of Raquel Adonaylo
Amy Brandfonbrener: Student of Joseph de Pasquale
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Lori Amada: Student of Mason Jones
Sarah Kwak: Student of Szymon Goldberg
Marcantonio Barone: Graduating student of Eleanor Sokoloff
David Cerone prepared the Opus 100
Karen Turrle prepared the Opus 40

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

#### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 8 February 1982 at 8:00pm

#### THIRTY-FIRST STUDENT RECITAL

I

String Quartet in F major. K. 590
Allegro moderato
Andante
Menuetto: Allegretto

Wolfgang Amadeus Mozart (1756-1791)

Menuetto: Allegretto
Allegro

David Salness, violin Edward Gazouleas, viola Celine Leathead, violin Michael Kannen, cello

TT

Don Quichotte à Dulcinée Chanson romantique Chanson épique Chanson à boire Maurice Ravel (1875-1937)

Douglas Hines, baritone David Lofton, piano

#### INTERMISSION

III

Sonata for Viola and Piano in Eb Major, Opus 120, No. 2 Allegro amabile Allegro appassionata Andante con moto Johannes Brahms (1833-1897)

Igor Polesitsky, viola Marcantonio Barone, piano

David Salness: Student of David Cerone
Celine Leathead: Student of Jascha Brodsky
Edward Gazouleas: Student of Michael Tree
Michael Kannen: Student of Orlando Cole
Douglas Hines: Student of Todd Duncan
David Lofton: Student of Dr. Vladimir Sokoloff
Igor Polesitsky: Graduating student of Michael Tree
Marcantonio Barone: Graduating student of Eleanor Sokoloff

Mischa Schneider prepared the Mozart

This evening's concert is being broadcast over station WUHY-FM, 90.9.

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#### THE CURTIS INSTITUTE OF MUSIC

John de Lancie. Director Curtis Hall Fifty-seventh Season 1981-1982 Tuesday 9 February 1982 at 8:00pm

#### THE CURTIS FACULTY SERIES

#### JORGE BOLET

I

Fantasia in F# minor, Opus 28 Con moto agitato

Allegro con moto Presto

II Fantasy in C major, Opus 17

Durchaus fantastisch und leidenschaftlich vorzutragen Massig, durchaus energisch

Langsam getragen, durchweg leise zu halten

Robert Schumann (1810-1856)

Felix Mendelssohn

(1809 - 1847)

INTERMISSION III

Five Lieder

Transcribed by Franz Liszt Auf dem Wasser zu singen, D. 774 Der Huller und der Bach, D. 795 Aufenthalt, D. 957 Der Lindenbaum. D. 911 Erlkönig, D. 328

IV

Mephisto Waltz No. 1

Franz Liszt (1811-1886)

Franz Schubert

(1797-1828)

Jorge Bolet, piano

Jorge Bolet plays the Baldwin piano.





#### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Fifty-seventh Season 1981-1982

Port of History Museum, Penn's Landing Delaware Avenue at Walnut Street

#### **PROGRAM**

Wednesday, February 10, 1982 8:00 P.M.

Symphony Orchestra of The Curtis Institute Robert Fitzpatrick, conductor Ming-Feng Hsin, violin

Opera Department of The Curtis Institute Boris Goldovsky, Director and Conductor

Overture to Amelia Goes to the Ball

Gian Carlo Menotti (1911- )

н

Concerto for Violin and Orchestra

Menotti

Allegro moderato
Adagio ma non troppo
Allegro vivace

Ming-Feng Hsin, violin Robert Fitzpatrick, conductor

#### INTERMISSION

III

Mozart and Salieri

Nikolai Rimsky-Korsakoff (1844-1908)

An opera in two scenes

Mozart ... Wilson Jeffreys
A blind violinist ... Mitchell Newman

Off-stage voices. . . . . . . . Katherine Turner, Ruth Starkey,
Jeffrey Richardson, Richard Zuch

(Salieri's apartment, Vienna 1791)

#### INTERMISSION

IV

The Meeting

Jan Meyerowitz (1913- )

An opera in one Act Book by Dorothy Gardner

 Dr. Wadsworth
 . John Myers

 Emily Dickinson
 . Ellen Vickers

 Miss Simpson
 . Ruth Starkey

 Parishioner
 . Richard Zuch

 His Wife
 . Sharon Anstine

(Pastor's Church Study, Philadelphia, Late afternoon, May, 1854)

Staged and conducted by Boris Goldovsky assisted by Fredric Popper Scenery by Francis Kiman

Costumes and make-up by Leo Van Witsen Technical direction by Aloysius Petruccelli Costumes from Eaves-Brooks Costume Co.

Opera Department Staff: Richard Crittenden, Kathleen Scott

#### **PROGRAM**

Friday, February 19, 1982 8:00 P.M.

Symphony Orchestra of The Curtis Institute conducted by Oscar Shumsky and Robert Fitzpatrick with Oscar Shumsky, violin

T

Romance for Violin and Orchestra in F major, Op. 50 Oscar Shumsky, violin

Beethoven

II

Concerto for Violin and Orchestra in D major, Op. 61

Allegro ma non troppo

Beethoven

Larghetto Rondo: Allegro

Oscar Shumsky, violin Robert Fitzpatrick, conducting

#### INTERMISSION

Ш

Symphony No. 7 in A major, Op. 92

Beethoven

Poco sostenuto — Vivace Allegretto Presto Allegro con brio

Oscar Shumsky, conducting

VIOLINS Nicolas Danielson Sarah Kwak Hirono Oka Robert Rinehart Cathy Meng Ming-Feng Hsin Maria Bachmann Laura Park Michi Sugiura Diane Pascal Celine Leathead Violaine Melançon Sharman Plesner Jun-Ching Lin David Salness Suzanne Leon Maurice Sklar Da Hong Sectoo Martin Chalifour Krista Bennion Joan Shih Pascale Beaudry Ivan Chan Susan Synnestvedt Alexander Simionescu Sara Parkins Mitchell Newman Emmanuelle Boisvert John Wu Willem Blokbergen Pyinah Chon Shlomo Luwish

VIOLAS
Igor Polesitsky
Matthias Buchholz
Joyce Ramée
Donna Randall
Phyllis Kamrin
Geraldine Rice
George Pascal
Amy Brandfonbrener
Nancy Thomas
Edward Gazouleas
Michael Stern

CELLOS
Ramon Bolipata
Sara Sant'Ambrogio
Michael Kannen
David Ellis
Gita Roche
Raymond Wang
Eva Leininger
Keith Robinson
Peter Stumpf
James Cooper
Robert La Rue
Lawrence Figg

DOUBLEBASSES
David Fay
Stephen Groat
Joanne Di Maria
Nicolas Tsolainos
Calvin Liddle
Timothy Cobb

HARPS Susan Bennett Therese Elder Paula Provo

FLUTES Bart Feller David Gantsweg Gigi Mitchell Heidi Ruby

OBOES
Kathryn Greenbank
Mark McEwen
Lisa Messineo
Betsy Starr
Susan Tully

CLARINETS
Paul Garment
Burt Hara
Vadim Kozarinsky
David Neuman

BASSOONS Nancy McDermid David McGill Richard Ranti Kathleen McLean

HORNS
Lori Amada
Duncan Brinsmead
Theodore Peters
Shelley Showers
Steven Silverman
N. Martin Tipton

TRUMPETS
Joseph E. Burzinski
Stephen Luck
Scott Marino
C. Benjamin Mundy

TROMBONES
Blair Bollinger (bass)
Christopher Dudley
Torsten Edvar
Debra Taylor

TUBA Matthew Good

TIMPANI Carol Stumpf

PERCUSSION Kenneth Every Patrick Shrieves David Sulvetta

ORCHESTRA
MANAGERS
Peter Stumpf
Nicolas Tsolainos

ORCHESTRA LIBRARIAN Dr. Edwin E. Heilakka

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Friday 12 February 1982 at 8:00pm

#### THIRTY-SECOND STUDENT RECITAL

Ι

Sonata in Eb major, Opus 31, No. 3 Allegro

Ludwig van Beethoven (1770-1827)

Scherzo: Allegretto vivace

Menuetto e Trio: Moderato e grazioso

Presto con fuoco

Kathy Chi, piano

TT

Sonata for Horn and Piano, Opus 17 Allegro moderato Adagio quasi andante Rondo: Allegro moderato Beethoven

Lori Amada, horn Marcantonio Barone, piano

#### INTERMISSION

III

Trio No. 1 in D minor, Opus 49 (1839)
Molto allegro agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace

Felix Mendelssohn (1809-1847)

Finale: Allegro assai appassionato

Susan Synnestvedt, violin James Cooper, cello Ketty Nez, piano

Kathy Chi: Student of Eleanor Sokoloff
Lori Amada: Student of Mason Jones
Marcantonio Barone: Graduating student of Eleanor Sokoloff
Susan Synnestvedt: Student of David Cercne
James Cooper: Student of David Soyer
Ketty Nez: Student of Seymour Lipkin

Mischa Schneider prepared the Mendelssohn

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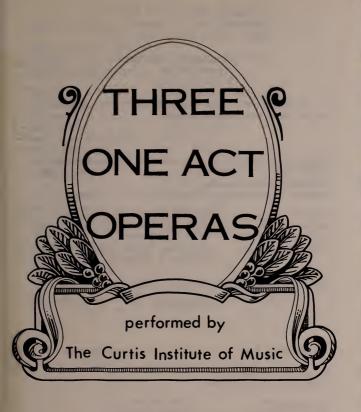
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Artist Series
IUP Student Cooperative Association
Fisher Auditorium
February 13, 1982
8:00 pm

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Fifty-seventh Season 1981-1982

The Curtis Opera Department conducted by Boris Goldovsky

Mr. Goldovsky will provide a synopsis for each opera before each one is performed.

T

### Mozart and Salieri

Nikolai Rimsky-Korsakoff (1844-1908)

An opera in two scenes English version after Pushkin by Boris Goldovsky

Salieri Douglas Hines Mozart Wilson Jeffreys

A blind violinist Mitchell Newman
Off-stage voices Katherine Turner, Ruth Starkey
Jeffrey Richardson, Richard Zuch

(Salieri's apartment, Vienna, 1791)

### INTERMISSION

ΙΙ

#### The Meeting

Jan Meyerowitz (1913- )

An opera in one act Book by Dorothy Gardner

Dr. Wadworth John Myers
Emily Dickinson Ellen Vickers
Miss Simpson Ruth Starkey
Parishioner Richard Zuch
His wife Sharon Anstine

(Pastor's church study, Philadelphia, late afternoon, May, 1854)

INTERMISSION

#### Amelia al Ballo

Gian Carlo Menotti (1911- )

Opera Buffa in one act Original Italian text by the composer English translation by George Mead

Amelia Ruth D'Agostino
The Husband Douglas Hines
The Lover Gregory Hopkins
The Friend Ruth Starkey
The Chief of Police
1st Chambermaid April Woodall
2nd Chambers Katherine Turne

Neighbors Katherine Turner, Richard Zuch
Wilson Jeffreys, Ruth Starkey
1st Policeman Willem Blokbergen

2nd Policeman Willem Blokbergen
Timothy Cobb
1st Ambulanceman Jeffrey Richardson
Ambulanceman Keith Robinson

The action takes place in the house of a member of the upper bourgeoisie in Milan, Italy at the turn of the century (The Menotti opera is used by arrangement with Associated Music Publishers, Inc., U.S. agents for G. Ricordi and Co., Milan)

Scenery by Francis Kiman
Costumes and make-up by Leo Van Witsen
Aloysius Petruccelli, technical director
Costumes from Eaves-Brooks Costume Co.

Opera Department Staff: Richard Crittenden, Kathleen Scott

#### Opera Orchestra Personnel:

Violins Nicolas Danielson Robert Rinehart Cathy Meng Maria Bachmann Celine Leathead Alexander Simionescu

Violaine Melancon Pascale Beaudry Emmanuelle Boisvert Sara Parkins

Violas Matthias Bucholz Igor Polesitsky Joyce Ramee

Cellos Michael Kannen Raymond Wang Peter Stumpf

Basses David Fay Joanne Di Maria

<u>Harp</u> Therese Elder <u>Flutes</u> Gigi Mitchell Heidi Ruby

Oboe Mark McEwen

Clarinets David Neuman Burt Hara

Bassoon Richard Ranti

Horns Steven Silverman Theodore Peters

Trumpets
C. Benjamin Mundy
Joseph E. Burzinski

Trombone Torsten Edvar

Timpani & Percussion
Carol Stumpf
David Sulvetta
Kenneth Every
Patrick Shrieves

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Comments concerning the Artist Series are appreciated. Please direct them to: Office of Student Activities, 101 Pratt Hall 357-2315

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 15 February 1982 at 8:00pm

#### THIRTY-THIRD STUDENT RECITAL

Quartet in F major for Oboe and Strings, K 370 W. A. Mozart Allegro (1756-1791) Adagio Rondo: Allegro

Mark McEwen, oboe Violaine Melançon, violin Peter Stumpf, cello

Amy Brandfonbrener, viola

Sonata for Cello and Piano No. 1 in E minor, Opus 38 Allegro non troppo Allegretto quasi minuetto Allegro

Johannes Brahms (1833-1397)

Keith Robinson, cello Gustavo Rivero-Weber, piano

#### INTERMISSION

Prelude and Fugue No. 9 in E major Johann Sebastian Bach (from Book I of The Well-Tempered Keyboard) (1685-1750)

Etude in C# minor. Opus 10. No. 4

Frederick Chopin (1810-1849)

Etude No. 42 from Studies on The Chopin Etudes (Chopin Op. 25, No. 11) Leopold Godowsky (1870 - 1938)

Suite for Piano, Opus 14 Allegretto - Scherzo -Allegro molto - Sostenuto

Béla Bartók (1881-1845)

Graydon Goldsby, piano

Mark McEwen: Graduating student of John de Lancie Violaine Melancon: Student of David Cerone Amy Brandfonbrener: Student of Joseph de Pasquale Peter Stumpf: Student of Orlando Cole Keith Robinson: Student of David Soyer Gustavo Rivero-Weber: Student of Jorge Bolet Graydon Goldsby: Graduating student of Jorge Bolet

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THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982

Wednesday 17 February 1982 at 8:00pm

#### THIRTY-FOURTH STUDENT RECITAL

I

Sonata No. 3 for Viola da Gamba and Harpsichord, S. 1029

Johann Sebastian Bach (1685-1750)

Vivace Adagio Allegro

Moderato

David Fay, doublebass Thomas Jaber, harpsichord

Duetto for Viola and Doublebass Karl Ditters von Dittersdorf
Allegro moderato . (1739-1799)
Menuetto
Adagio

Joyce Ramée, viola David Fay, doublebass

#### INTERMISSION

II

Sonata for Viola and Piano in F minor, Opus 120, No. 1 Allegro appassionato Andante un poco adagio Allegretto grazioso Vivace Johannes Brahms (1833-1897)

Edward P. Gazouleas, viola Nozomi Takashima, piano

III

Sonata in D major, Opus 94a, for Violin and Piano Moderato Scherzo Andante

Allegro con brio

Serge Prokofiev (1891-1953)

Suzanne Leon, violin Stephanie Wendt, piano

David Fay: Graduating student of Roger Scott
Joyce Ramée: Student of Joseph de Pasquale
Edward P. Gazouleas: Student of Michael Tree
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Suzanne Leon: Student of Jascha Brodsky
Stephanie Wendt: Graduating student of Jorge Bolet
Karen Tuttle prepared the Brahms

Felix Galimir prepared the Prokofiev

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# stagebill FEBRUARY 1982

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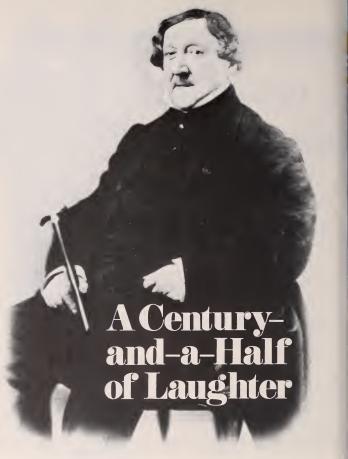
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No comic opera seriously rivals Gioacchino Rossini's Il barbiere di Siviglia in world-wide popularity. Performed in translation in such offbeat locales for opera as Java, China and Morocco, The Barber of Seville continually delights audiences everywhere

with its melody and its seemingly universal humor. Three years before he died, the 85year-old Verdi said, "I cannot help believing that, for abundance of ideas, comic verve and truth of declamation, Il barbiere di Siviglia is the most beautiful opera buffa

Above: Gioacchino Rossini (1792-1868)

**Speight Jenkins** 



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Perhaps the most astonishing ingredient of The Barber's success is that its humor seems equally funny in New York and Zanzibar, even 166 years after its birth. Though a few comedies have lasted over the centuries - Aristophanes' works come to mind-comedy in general is more temporal than tragedy. Shakespeare's tragedies, for instance, are far better known and speak to a larger audience than most of his comedies, and in the theater of our time it is the dramas that come back. Eugene O'Neill and Tennessee Williams contributed serious plays in the '30s and '40s which are in frequent revival, while a comedy as witty and successful in its time as John van Druten's Voice of the Turtle (1943) languishes on a library shelf.



Patricia Zipprodt costume sketch-Dr. Bartolo

The Barber stands out even from its fellow Italian comic operas. In the field of bel canto three works have long dominated—The Barber, Donizetti's L'Elisir d'Amore and Don Pasquale. In each, boy gets girl and the old people are made to look silly. Yet the two Donizetti operas differ markedly from The Barber, Both are

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# The Metropolitan Opera offers a new production of Rossini's comic Il barbiere de Siviglia.

certainly comedies, but neither is as completely lighthearted as the Rossini work nor does either depend as much on laughter. A character that illustrates the difference best is the old man who is mocked. In The Barber Dr. Bartolo is consistently an object of fun. He is portraved as tight, demanding, very jealous but not really cruel. Thwarted at every turn in his attempts to win Rosina. the old man gets no sympathy from Rossini or his librettist. Cesare Sterbini. We see him desperately trying to marry Rosina up until the last minute of the opera, and when he is confronted by the fait accompli of her marriage to the Count. he is pacified only by the Count's awarding him her dowry, a fact which does nothing to make us empathize with him. Donizetti, on the other hand, takes great care to make the audience care for Don Pasquale as well as laugh at him. The music and the words are so created that when Norina slaps Pasquale, everyone in the theater feels the humiliation and regrets her action. Suddenly we are all on his side, hoping he will come out of his difficulties with honor intact

In L'Elisir, the parallel character is Dr. Dulcamara, a patent medicine man who never lacks in charm. Though he tries to bilk Nemorino, his Bordeaux wine seems to develop magical properties, and the composer makes us want him to succeed in selling it again and again. So it goes throughout each of the other two comedies: the major characters have moments which elicit sympathy, a pause when laughter is replaced by knowledge of their humanity. In The Barber, on the other hand, we are constantly amused at the character's situations and actions, never worrying about their possible hurt feelings.

Even further removed from *The Barber* are the high comedies of opera—*Der Rosenkayalier* and *Die Meistersinger* (in

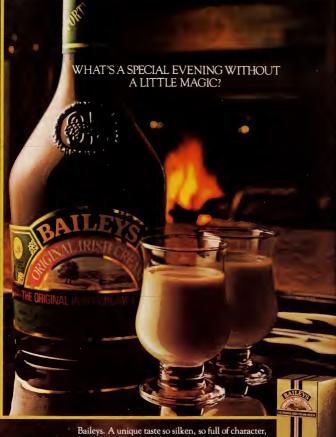
both of which laughter is incidental). Falstaff (probably closest to The Barber in number of laughs it can win though far removed in its depth of character delineation) and Le nozze di Figaro. The last is sequel to The Barber in storyline, though composed by Mozart some 30 years before. The source of both is Auguste Caron de Beaumarchais, who wrote a trilogy (La Mer coupable is the last) of plays just prior to the French Revolution which are credited with fueling the conflagration in their condescending treatment of the nobility vis-à-vis Figaro, the all-wise and eventually victorious servant. Both Rossini and Mozart. however, had to have their operas produced under authoritarian regimes. and both made sure the respective librettists removed as much of the political material as possible.

Sterbini was the more successful, for radical thought in The Barber practically does not exist. That Figaro outwits Dr. Bartolo does nothing to the establishment; he is working strictly for the Count. And his aria, "Largo al factotum" (with its repeated "Figaro"s perhaps the most well known of all opera arias to the general public) expresses his command of business in Seville but lays no claim to instruct the nobility. Likewise Don Basilio's magisterial "La calunnia" suggests the overall power of slander striking everyone in society. Maybe it degraded the nobility to be nut down by a music master, but Rossini's treatment of the text, for all its power, somehow seems more amusing than revolutionary. When the Mozart opera is compared to the Rossini, the former is obviously a more serious story. The Countess and Rosina may be the same person at different times of life, but their personalities are not the same.

Rosina has occasioned some little discussion. Early commentators, including "The Best In The House"



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Zipprodt costume sketch-Count Lindoro

Rossini's first biographer, Stendahl, complained about her, claiming she was too forthright and lacked demureness. To us, this makes her attractive—a young woman of purpose and imagination who has not even a shred of stuffiness. It has also been charged that a mezzo-soprano voice, for which her role was created, lacks the humor inherent in that of a soprano.

Alberto Zedda, the scholar who prepared the highly praised critical edition of The Barber (published in 1969), has discussed why Rossini wrote the role for a mezzo. The first reason was that the prima donna of the Teatro Argentina in Rome in 1816 was a mezzo. But the composer seemed to have been attracted to the warmth of that kind of voice. And he was composing in an age when the castrato still existed. Their powerful, though very high male voices balanced better with the mezzo than the soprano. Obviously, Rossini did not find the mezzo lacking in capability or the right variety of colors. To a generation,

however, that has enjoyed sopranos from Lily Pons to Roberta Peters and Beverly Sills as Rosina, one cannot really deny the soprano the part. But when the real coloratura mezzo appears, then Rosina comes alive as the composer heard her.

Humor in The Barber comes not only from the plot. Rossini incorporated a jaunty wittiness into many of the tunes, expecting his singers with their mastery of bel canto technique never to let the bubble of hilarity burst. Laughter should be found even in the runs, and, though many are the singers who have suffered, only those who can project the humor everywhere can really succeed. Rossini never became farcical, however. He used the most elegant style of the time and expected an extraordinary level of vivacity and class from his performers. This is an opera about people who communicate with a stylishness that suggests champagne, and Rossini's music demands a feeling of refinement-humor made timeless by an aristocratic style.

My own test of The Barber took place some years ago when, by the coincidence of reviewing assignments, I attended eight performances of five productions of the work in one season. One might expect to attend that many Bohèmes or Toscas, but Barbers? Yet Rossini's music never for a moment lost its appeal. In the eighth performance as in the first the charm and elegance of "Dunque io son" (the duet of Rosina and Figaro), the flambovance of "Largo al factotum," the humor of the "Buona sera" quintet, and the organized madness of the first act finale all made their effect. At no time did boredom set in. The eternal freshness of the opera and its comedic verity to all peoples and all generations were well explained by the English critic Ernest Newman when he wrote, "There is in The Barber an enjoyment of the absurd comedy of the work, a delight in a coltish kicking up of the heels that comes to an artist only once in life, and that when he is young and the sap of life in him rich and abundant." Or as Figaro says to the Count in Act I, "The cheese fell right on the macaroni."

Speight Jenkins is a music critic for the New York Post and a regular contributor to Stagebill.

# "Event Television"

Live broadcast can change the very way in which concert programming is developed.



Violinist Itzhak Perlman and conductor David Zinman (leading the New York Philharmonic) appear on the next "Live From Lincoln Center" telecast, to be aired locally on February 10 at 8:00 p.m. over WNET/13. A stereo simulcast is offered on WNCN/104.3 FM.

That a performer can step out on stage and entertain not just the few thousand seated in the theater but also an extended audience of millions is possible now, thanks in large part to the "Live From Lincoln Center" series. Begun in 1976, it has offered live telecasts of performances ranging from the 60th birthday celebration of violinist Isaac Stern with the New York Philharmonic to New York City Ballet's Coppélia to the Film Society's John Huston tribute.

Last year's historic joint recital by Marilyn Horne, Joan Sutherland and Luciano Pavarotti was specifically designed with the live broadcast in mind. This year's February 10 program, which presents Itzhak Perlman playing three violin concerti with the New York Philharmonic, has also been specifically created for telecast. David Zinman, Music Director of the Rochester Philharmonic, will conduct.

John Goberman, Director of Media Development for Lincoln Center and creator of "Live From Lincoln Center," cannot hide his enthusiasm when he discusses this latest project. "We are interested in event television—but it is always an event with a purpose. The point of this program is to present an evening with Itzhak Perlman; the audience will see him talking, working, and performing the feat of playing three concerti in one evening. In effect, he will be his own host, speaking to the cameras during the intermission segments."

Perlman, who has appeared on more televised concerts than any other violinists, plays Brahms' Concerto for Violin and Orchestra in D major, Opus 77; Mendelssohn's Concerto for Violin and Orchestra in E minor, Opus 64; and the "Winter" concerto from Vivaldi's *The Four Seasons*. The program is being broadcast on PBS stations nationwide and in many places is being simulcast in stereo on FM radio.

"I look forward to performing this program," the popular violinist remarks. "I always enjoy working with David Zinman, who is a great friend of mine, as well as a wonderful musician. These three concerti are among my favorites."

Perlman himself devised the format of (continued on page 22)

# Susan Reiter

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Pianists

#### Pictures at an Exhibition\* MUSSORGSKY

Promenade I Gnomus

Promenade

II Il Vecchio Castello

Promenade III Tuileries (Children Quarelling after Play) IV Bydlo

Promenade

V Ballet of the Chicks in Their Shells

VI Two Polish Jews, One Rich, the Other Poor Promenade

VII Limoges, the Market Place VIII Catacombae, con Mortuis in Lingua Mortua IX The Hut on Fowl's Legs (Baba-Yaga) X The Great Gate of Kiev

### Intermission

## SMITH/GRIPPE Suite for Piano and Synclavier, Opus 6

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## Meet the Artists



With the release and acclaim of more than twenty-five recordings in seven countries of the world, of his original compositions, Michael J. Smith is recognized both as a virtuoso pianist and a mature and unconventional composer. Michael Smith has spent fourteen years working with daring effects and hypnotic sonorities at the keyboard, with a philosophy of a new communication with audiences. His subtle meshing of old and new sounds has resulted in enthusiastic acclaim of his listeners as well as critics the world over. He is the recipient of the 1977 and 1980 Culture Prizes in Sweden and a Project Stipendium with the Swedish Choreographer Conny Borg, (both from the Swedish Konstnärsnämnden) and a prize from the Swedish State Kulturradet, the latter for the World Premiere of the ballet "Elvira Madigan" in the same year.

During recent months Smith has completed a full evening ballet entitled "Inferno," which was based on August Strindberg's book by the same name. The piece had its World Premier at the Royal Opera in Stockholm, with Michael Smith himself at the piano, and met with immediate success. The Royal Opera has added this ballet to its repertoire and shall tour the piece, with Smith, to Western Europe in the near future.

In collaboration with Conny Borg and the Swedish surrealist, Bert-Johnny Nilsson, Mr. Smith founded the multi-art organization "SONOMOBILART," the fundamental idea being: "The presentation of different artistic characteristics in a united form, regardless of the thematic idea, with the solicitation of the best artists and musicians available in the world, and further, the change of creative stagnation and conservative forms of creativity found in our cultural sectors."

"SONOMOBILART" had its world premiere in 1981 and its Scandinavian premiere
in 1981. Mr. Smith plans further tours with
"SONOMOBILART" and concert presenttions in America, Mexico, Western Europe,
and the far East during 1982 and 1983, in
addition to the completion of works-in-progress, some of which are: "After Us...The
Virgin Bride," and "Kaspar Hauser," (both
ballets—the latter having been inspired by W.
Herzog's film by the same name), a featurelength film, two television productions for
Swedish Television, a double LP for Creative
Composers Recordings Inc., and a major
musical-drama.

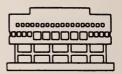
Ragnar Grippe is probably one of the most prominent representatives of the contemporary classical scene in Sweden today. With his commissions for the Swedish Radio, his music has been presented to a great number of people. Since the beginning of his career, his many works for ballet have been perperformed by several European companies on tour. In 1977 he received a commission to compose for the bicentennial program at La Scala Milan for the ballet Omaggio a Picasso. With four composers contributing their music to this ballet, Xenakis, Hindemith, Ligeti and Grippe, the ballet was a great success. Living in Paris since 1972, Grippe has had numerous occasions to collaborate with other companies, and with choreographers of the Opera of Paris. The Swedish Opera in Stockholm commissioned Grippe for a ballet in 1975 that won high acclaim among critics of that city. In 1978 and 1979 Grippe was invited by Luciano Berio to IRCAM to participate at the research center for acoustics and music in Paris.

In television and feature films, Grippe has already completed three scores, and numerous collaborations in television and radio. Grippe has received ten different grants in the past five years from the French Government, the Royal Academy of Music in Sweden, and the Swedish Government. Ragnar Grippe's compositions have been recorded on the BIS Sweden, CRI New York, Shandar Paris and EMI Sweden labels.

A frequent performer in New York City these past several seasons, Sweden's Staffan Scheia (pronounced Shay-ah) is now internationally considered to be among today's few top-ranking young concert pianists. He has achieved outstanding acclaim in France, England, Germany, Italy, Switzerland, Egypt, the United States, Mexico, and, of course, his native Sweden. He has performed on two tours throughout Japan, where he recorded and played a special command performance for the Emperor of Japan. A great lover of Lieder and chamber music, he has performed in many countries with singers Hakan Hagegard, Barbara Hendricks, and violinists Erich Friedman and Young Uck Kim. The pianist's name came to wide attention throughout the music world when he took the top prize in the International Busoni Piano Competition in Italy in 1975. Prior to that success he had won a Gold Medal from Sweden's Royal Academy of Music in Stockholm where he was born. Following numerous recitals and appearances as soloist with the Stockholm Philharmonic and the Swedish Radio Orchestra, he came to America to study at Juilliard where he quickly became recognized as the most important pianist vet produced from his country. A magnificent performance at the 1976 Bergen Festival prompted his engagement to appear in twenty-two American cities with the Oslo Philharmonic, which resulted in many invitations to appear throughout the country. Last season, Mr. Schejas' new recording of the Prokofiev Sonatas No. 3 and 6 was greeted with superb reviews, and future releases are set for this spring and will include music by Chopin and Mozart. Again, only last month in Mexico City, Mr. Scheja found himself playing another special command perfor-mance. This time it was as soloist with the Mexico City Symphony for that country's President and First Lady and the King and Queen of Sweden

### ACKNOWLEDGEMENTS

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Gianna Rolandi in Lucia di Lammermoor

"EVENT TELEVISION" (cont. from p. 14) the program and selected the pieces. He had played a three-concerto program for a London gala performance which met with great success; when approached to appear on the "Live From Lincoln Center" series, he was eager to repeat the event, although with different musical selections. Perlman notes that in the early part of the century, it was a common practice for celebrated virtuosi to perform three concerti on a program, but that in recent decades this has not been the case.

"Because of television, the format of a concert can change," Goberman explains. If Perlman were making a typical appearance with the New York Philharmonic, he would play one concerto amid a program of orchestral works. However the February IO concert is unusual in its presentation of the violinist playing three very different concerti back to back. It combines the best of a recital and an orchestral appearance—the audience will hear Perlman play solo

and with the orchestra throughout the evening. The television audience can ever watch this interaction in close-up.

The telecast concert is also part of the Lincoln Center Great Performers subscription series. Goberman and William Lockwood, Lincoln Center's Director of Programming, work closely together to select the performances which are included in "Live From Lincoln Center." Planning is done anywhere from one to three years in advance, with a committee passing final judgment on the choices.

According to Goberman, the audience in the theatre at a "Live From Lincoln Center" event gets a special treat, since the performers invariably give their all and a little extra when the program is being broadcast. Certainly the audience gets to become part of an historic event, but are they also subjected to inconveniences because of the telecast? From the start, the aim of "Live From Lincoln Center" has been to produce the live broadcasts without interfering with the theatrical experience. Conventional television's extra lights and technical personnel disrupt an audience's concentration, but the special techniques of "Live From Lincoln Center" have been and continue to be developed to minimize the audience's inconvenience. Cameras and microphones are placed as inconspicuously as possible. "You try to do it in such a way that nobody knows the cameras are there," Goberman says.

Performances prior to the actual live telecast are used as practice sessions to determine camera placement and other technical details. For a program such as the one on February 10, eight cameras are situated in locations around Avery Fisher Hall to provide a variety of viewing angles.

On April 10, "Live From Lincoln Center" will broadcast the New York City Opera's production of Lucia di Lammermoor, with Beverly Sills as television host. This will be the eighth New York City Opera performance to be included in the series. Speaking of this upcoming show, Goberman points out that City Opera has always been a creative participant in the series.

"We initiated the use of subtitles on live

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opera broadcasts with a City Opera program," Goberman notes. "A lot of people didn't think it could or should be done." Subtitles are now used successfully for all the non-English opera telecasts, including the separately produced "Live From the Met" series.

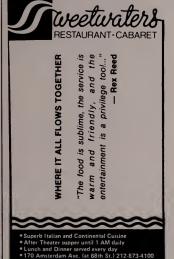
There is always an element of risk involved with live television, and that is the excitement as well as the danger of it. "It is always chancy," says Goberman. "Doing a live broadcast is frightening in a way that taping and editing a performance is not. The more you learn, the more you know what can go wrong, and the more scared you get."

Funding for "Live From Lincoln Center" is provided by Exxon, the Andrew W. Mellon Foundation, and the National Endowment for the Arts. The Corporation for Public Broadcasting has supported the series since its inception six years ago, "We are actively seeking out new funds," says Goberman. He explains that some contributors tend to be interested in new projects, providing seed money while a venture is establishing itself and letting others take over once that process is complete. After several years with a solid track record, "Live From Lincoln Center" is at the point where it can attract new sources of funding.

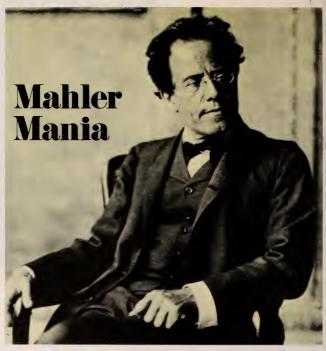
John Goberman's walls are lined with citations and awards signifying the achievement of "Live From Lincoln Center" and the high artistic standards which the series has continually met. In addition to receiving five Emmy Awards and seventeen Emmy nominations and the first Television Critics Circle Award for Achievement in Music, it has also spurred cultural institutions in other cities to try similar programming. With every "Live From Lincoln Center" broadcast. additional millions tune in to watch performances of the highest caliber, and Lincoln Center is extended beyond the limits of its walls and into countless appreciative living rooms.

Susan Reiter contributes articles on the arts to the New York Times, Dance News and other national publications.





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The New York Philharmonic's February 18 performance of Mahler's Symphony No. 9 conducted by Klaus Tennstedt is dedicated to the memory of Bruno Walter on the 20th anniversary of his death and is being underwritten in part by a generous grant from the Bruno Walter Memorial Foundation. Mr. Walter was Music Advisor of the Philharmonic from 1947-49 and conducted the premiere of Mahler's Ninth Symphony in Vienna in June 1912. He led the first Philharmonic performance in 1945. The work was completed in 1910 while Gustav Mahler was Music Director of the Philharmonic.

My own case of Mahlermania began in January 1948, on my thirteenth birthday. It might have been caught a few weeks earlier, when the New York Philharmonic and Dmitri Mitropoulos gave the first American performances of the Sixth Symphony—a fact attesting that, even though I lost my immunity pretty early, the

larger part of the country's musical establishment was still far from succumbing to any such epidemic. My contagion was held off for a month, as my musical experience was then limited to the radio, and in those days the Philharmonic's Sunday afternoon programs were frequently purged of anything too adventurous, lest conserva-

# **David Hamilton**

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tive listeners tune out. Unlike the Sixth, however, Das Lied von der Erde was deemed uncontaminating, and January's performance, led by Bruno Walter, with Kathleen Ferrier and Set Svanholm as soloists, went out over the airwaves. Somewhere between the opening horn call and the final release of the violins' yearning high E into the shimmering C major tapestry of "Die liebe Erde allüberall blüht



Bruno Walter

auf im Lenz...," I was hooked—as were, I have since learned, not a few others of my generation.

It was the right moment. Bruno Walter and the Philharmonic had recently recorded the Fourth and Fifth Symphonies, to go along with Walter's prewar Viennese liveperformance recordings of the Ninth and Das Lied and with the Minneapolis sets of the Second (under Ormandy) and the First (under Mitropoulos). In their 78 RPM form, these were bulky and cumbersome to play, their frequent side breaks inimical to Mahlerian time spans. Very soon came the LP record, fortunately, bringing seamless continuity and ease of handling—and a freshet of new recordings. At last I did hear

the Sixth Symphony, a sufficiently terrifing emotional experience in this forn although only later, in live performance did I fully receive the special impact of, sa that unearthly sound that begins the la movement: the celesta and harp arpeggio the string tremolos, and then that upreacl ing line that falls again to thuds of doowhile major turns to minor as if it man never turn back again.

It was wonderful to have these record ings. Some of those first Mahler LPs can from obscure, probably pseudonymor Viennese orchestras, or from live pe formances imperfectly captured, but the served at least to sharpen the ears for tl next concert performances. And thes happily, were becoming more frequent; tl contagion was spreading, and Philha monic audiences, in particular, rejoiced the presence of two ardent and accorplished Mahlerians on the podium, Walt and Mitropoulos. In 1960 came the ce tennial of Mahler's birth, which tl orchestra celebrated with a nine-wee festival during which Leonard Bernste and Mitropoulos conducted five symph nies and several other works, and at t! end of the season Bruno Walter conducts Das Lied (for, alas, the last time). Ber stein began recording the first comple cycle of the symphonies for Columbia, ar the Mahler epidemic was on.

Surfeited as we may be by multip complete recordings of the symphonies, their accompanying liner notes, by learn (and not-so-learned) arguments abo performances and editions, by Baron Grange's exhaustive compilation of eve biographical scrap, it is a rare live perfor ance at which I have not received some ninsight into these works, an insight tl recordings could not have given. T Eighth Symphony is impressive enough God knows, but only in the flesh can y feel the entire scale of the music-not ju the big climaxes, but the special weight enormous forces operating at the low dynamic levels.

An audience matters, too. The fir pages of the Ninth Symphony have ne-



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been so quiet for me as when Pierre Boulez conducted them at London's Royal Albert Hall; the stillness of thousands of people is vastly more breathtaking than that of a few people gathered around a loudspeaker (there's no surface noise or tape hiss, either). Any recording producer will tell you that certain things, marvelous in the hall, cannot be brought off on a record:



The summer-house at Toblach (now Dobbiaco) where Mahler composed Das Lied von der Erde.

long pauses that can stretch out with an attentive audience, or extremes of tempo. There was a Rozhdestvensky performance of the Fourth, about 15 years ago, so slow that it outran the tape allotted by a bootleg recordist of my acquaintance; yet it worked perfectly in the hall because the details of Mahler's orchestration, dynamics shifting to change the colors of chords, were so carefully attended to that the tone itself, constantly in subtle flux, became a new dimension of musical movement.

These are vast and complex works, and their performance history is still rather brief—about a century shorter than that of the Beethoven symphonies, for example—and there is much less consensus about their shape and significance. The internal balance of the classical symphony, already given, by Beethoven's Fifth and Ninth, such an influential shove in the direction of the last movement, was for Mahler an open question, as was indeed the matter of



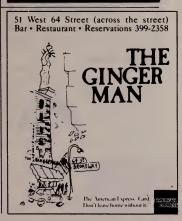
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"How many movements?" He experimented endlessly with this, from six movements in the Third Symphony to two in the Eighth, each presenting its own dilemmas of thrust, climax, and coherence. The last movement of the Seventh has always struck me as a problem, an illogical consequence of what has preceded, palatable even on its own terms only if taken as a kind of appended showpiece for virtuoso orchestra (one with an exceptionally secure trumpet section!). But I hope that



Mahler on his way to the Vienna Stadtsoper

some day, a performance will show me that it does fit, after all, that I was asking it the wrong questions. (It's probably no coincidence that the Schubert piano sonatas have emerged into wider public favor during the years as the Mahler symphonies, as audiences learned to appreciate a continuity based on something other than Beethovenian concision.)

As might be inferred from all the above, my own case of Mahlermania is doing quite well, thank you. So, it would seem, is nearly everyone else's.

David Hamilton is music critic of The Nation.

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I Allegro ma non troppo II Larghetto

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## Meet the Artists



Oscar Shumsky has long been known as a "violinist's violinist." The late David Oistrakh called him "one of the world's greatest violinists." In September 1981, in addition to meting out the highest of praise, critics in London noted the very large contingent of

English violinists who turned out for his recital there. Concertmasters from throughout the Central European countries showed up for a similar recital in the West German city of Cologne this past autumn. An ever active artist, Oscar Shumsky has maintained parallel careers as a violinist, conductor, and chamber music performer. As a soloist, he has concertized with most of the major orchestras of the United States and Canada, as well as Europe. While serving as artist-inresidence at the Canadian Stratford Festival in 1959, he made his conducting debut, and since that time has appeared as conductor with orchestras throughout North America. He was subsequently appointed Music Director of the Stratford Festival, a post he held until 1967. A frequent guest artist at many of the leading festivals in the U.S.A., and as far afield as Japan, he has appeared as violin soloist and conductor at Lincoln Center's Mostly Mozart Festival, and often appears as a guest artist in the concerts of the Chamber Music Society of Lincoln Center. As a recitalist, Mr. Shumsky has often performed on both violin and viola and has been praised for his virtuosity on both instruments. He was featured guest soloist at the 1980 Ernest Bloch Centennial Concert with the Jupiter Symphony at Lincoln Center's Alice Tully Hall. The Jupiter Symphony held a special event in 1981 at Lincoln Center entitled "An

Evening with Oscar Shumsky." It drew a capacity audience and critical praise. In addition to his ever increasing commitments as a performer, Oscar Shumsky has been enlarging his discography, which includes the sonatas and partitas of Johann Sebastian Bach—singled out as a "Recording of Special Merit" by Stereo Review-and the violin and piano sonatas of Mozart (with Artur Balsam). Both collections are on the Musical Heritage Society label. He has recently completed recording the massive project of some 130 pieces numbering the entire complement of violin works by Fritz Kreisler—also soon to be released on the Musical Heritage Society label. Born of Russian parents in Philadelphia, Oscar Shumsky began to play the violin at the age of three. His talent was quickly recognized and he became the youngest prodigy ever to study with Leopold Auer. A highly acclaimed performance at the age of nine of Mozart's A major Violin Concerto with The Philadelphia Orchestra brought him his first recognition from the public. A graduate of the Curtis Institute of Music, he studied there with Efrem Zimbalist.



Robert Fitzpatrick received his Bachelor and Master of Music degrees from Temple University, where he studied conducting with Robert Page, Keith Brown, and Henry C. Smith. Mr. Fitzpatrick has also studied conducting with Otto Werner Mueller, Mar-

garet Hillis of the Chicago Symphony Chorus, and Milan Horvat of the Zagreb Philharmonic. Mr. Fitzpatrick plays the clarinet and has studied with Jules Serpentini, a for-

mer member of The Philadelphia Orchestra, and Anthony Gigliotti, principal clarinetist of The Philadelphia Orchestra. Two years of his study with Gigliotti were spent at Philadelphia's prestigious Curtis Institute. Mr. Fitzpatrick presently holds the post of Executive Assistant to the Director of The Curtis Institute of Music in Philadelphia. In September, 1980, he conducted the Symphony Orchestra of The Curtis Institute of Music in a concert for the Friedheim Awards at Kennedy Center in Washington, D.C. In September, 1980, he was also named principal-conductor of the Orchestra Society of Philadelphia, and since 1976, he has been Music Director of The Garden State Philamonic, Toms River, N.J.

The Symphony Orchestra of The Curtis Institute of Music comprises 100 players, all currently studying at the school. The Orchestra rehearses weekly under the direction of William Smith, Associate Conductor of The Philadelphia Orchestra, and gives public and private concerts, a number of which, in recent years, have been broadcast live over station WUHY-FM, the National Public Radio station in Philadelphia. The Curtis Symphony Orchestra has performed under such notables as Riccardo Muti, Rafael Frubeck de Burgos, the late Paul Paray, the late Walter Susskind, Calvin Simmons, and others.

Vadim Kozarinsky

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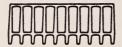
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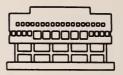
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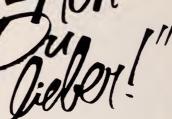
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# Chamber Music

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Chamber music, in its various manifestations from duo to nonet and in all combinations of timbres, appeals to a greater audience now than ever in its long history. In fact, if we look to the beginnings of chamber music-sometime between the 13th and 16th centuries, depending which musicologist's definition you accept-we find an art form created and performed not for the masses, but as the home entertainment of the nobility. It was well into the 19th century before string quartets and other now commonplace small ensembles were to be heard in the concert hall, and even then the chamber concert was to remain a poor relation to the more popular opera and symphony. Which, given the more intimate nature of the music and the relative inability of a small ensemble to fill a large hall with sound, is only natural,

But in the past decade, those limitations have come to matter less and less. One reason may be that improvements in acoustical engineering have made it possible for small ensembles to be heard to reasonably good effect in large halls. Of course, there's more to the current popularity of chamber music than the ability of concert halls to present it properly.

There seems to be a growing fascination with the equality inherent in the one player to a part aesthetic that is the heart of most modern chamber playing. For some concert-goers, this may be a reactionagainst-or an antidote to-the grander scale of symphonic music and opera.

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Because every line in a chamber work is exposed, the structure of the work is more visible than it might be in a dense orchestration. That's not to say that all chamber music is constructed with equal clarity, of course, but the fewer the parts and the fewer the players, the more intimate and direct the communication.

The contribution of each player to the musical fabric is evident in small ensemble music, and in the best performances the players seem to be at once soloists and equal parts of an almost organic musical entity. The playing itself is more perilous, too: the second violinist in a string quartet cannot exercise the option of "hiding" amid a large string section if he hasn't learned his part. On the other hand, there is more room for interpretive interplay between members of a chamber group than there can be between the 100-plus members of an orchestra-who must, in any case, bow to the interpretation of the conductor.

Chamber music groups visiting Lincoln Center this month include the Virtuosi di Roma, the "Y" Chamber Symphony, the St. Paul Chamber Orchestra, the Guarneri Quartet and Music from Ravinia.

Another attraction is the virtually unlimited expanse of the chamber repertoire. Just about every major composer from Josquin to Takemitsu has contributed to the chamber literature, some with innocuous and uncharacteristic little works, others with towering masterpieces that are the peaks of their compositional output.

The actual term "chamber music" comes from the early years of the Baroque era, when musicians distinguished music composed for the chambers of their aristocratic employers from that written for the church. A sonata composed for the home, therefore, was a Sonata da Camera, while a similar work for

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church was a Sonata da Chiesa. It was also around this time that a group known as the Camerata undertook its first experiments in opera—which, as the group's name implies, was itself a form of chamber music.





James Levine (top) leads Music from Ravinia on February 24; Gerard Schwarz conducts the "Y" Chamber Symphony on February 19.

Among the consistent features of 17th century chamber music were the superiority of one or two solo voices and the use of a continuo. The latter is essentially a harmonic backdrop for the soloists, most frequently provided by a harpsichord and a viola da gamba (generally replaced by a cello in modern performances). To many people, the term chamber music carried Barcque implications—after all, they say, look at all the chamber works left us by Bach, Vivaldi, Corelli





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and Telemann, to say nothing of their dozens of contemporaries whose music we still hear. But chamber music in the contemporary sense—that is, music in which all the players contribute equally—did not come into being until Haydn's time. It is Haydn whom we generally

quarter, that quintessential chamber music medium, and while a quartet by a 17th century priest named Giorgio Allegri exists, it is regarded more as a historical curiosity than as the beginning of a definite chamber music tradition.

By the time chamber music made it

By the time chamber music made it to the concert hall, nearly half way through the 19th century, things had changed drastically. The music itself had undergone the vast transformations of Beethoven, Schubert and the early Romantics, who infused their small ensemble works with the same emotional and intellectual energy they gave their symphonies, operas and choral works. In the quartet form, particularly, they saw the challenge of communicating their deepest sentiments through the simplicity of four voices.

Social conditions had changed too. Chamber music was no longer the light entertainment of the aristocratic salon, and the performers were no longer enlightened princes and dukes who played a bit of violin in their spare time. This was music to be performed by professional concert musicians. The parts, therefore, were no longer just equal—but equally virtuosic.

In our own century, when opera companies and symphony orchestras have turned increasingly to the works of the past for the lion's share of their repertoires, chamber music has been the focal point of compositional experimentation. The contemporary chamber literature is a rich one, with samples of the impressionism of Debussy and Ravel; the expressionism of Webern; the atonality of Schoenberg; the neo-Romanticism of Britten and Vaughan Williams; the neo-Classicism of Stravinsky and Coplandand the list is an open-ended one.











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In addition to experiments with harmony, composers of this century have been adventurous in their use of color and texture. Major mixed-timbre works such as Schoenberg's Pierrot Lunaire, Messiaen's Ouartet for the End of Time. and several of George Crumb's pieces have inspired the formation of permanent mixed-timbre ensembles dedicated to the performance of these pieces as well as those of the past. So while the list of maior chamber ensembles has long been dominated by string quartets, it now includes such colorful groups as Tashi, the Aeolian Chamber Players, Speculum Musicae, the Contemporary Chamber Ensemble and, of course, the Chamber Music Society of Lincoln Center, all of which can expand or contract to perform music composed for all sorts of instrumental combinations.

The proliferation of groups such as these has given chamber music a younger look and a fresher, more progressive image than it has had in the past. Also, the passion and frequency with which so many young concert soloists—Pinchas Zuckerman, Garrick Ohlsson, and Paula Robison, to name but a few—devote themselves to ensemble performances has done the music a great service and doubtless made more than a few converts.

Of course, if you ask some of these musicians wby they so enjoy playing chamber music, they'll simply tell you what most musicians know and many audiences are just finding out: that chamber music, by its very nature, has a certain electricity and vitality that other classical forms cannot offer in quite the same way.



Allan Kozinn is a frequent contributor to art publications across the country.



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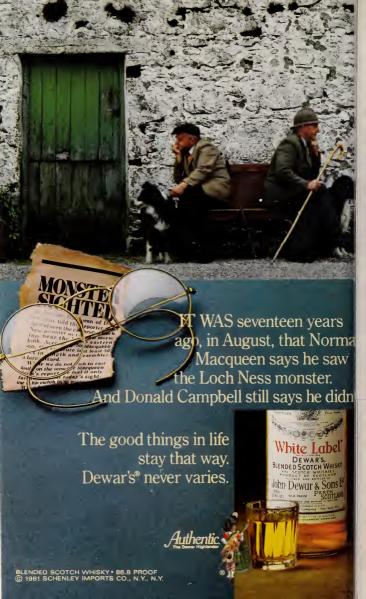
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# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 22 February 1982 at 8:00pm

I

Chaconne from the Partita No. 2 in D minor, S. 1004 Johann Sebastian Bach

Laura Park, violin

II

Sonata in Eb major, Opus 31, No. 3
Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

Ludwig van Beethoven (1770-1827)

Kathy Chi, piano

INTERMISSION

III

Don Quichotte à Dulcinée Chanson romantique Chanson épique Chanson a boire Maurice Ravel (1875-1937)

John K. Myers, baritone Martha Massena, piano

IV

Trio in G minor, Opus 15 Moderato assai Allegro ma non agitato Finale: Presto Bedrich Smetana (1824-1884)

Laura Park, violin Eva Leininger, cello Gavin Martin, piano

Laura Park: Student of Jasoha Brodsky
Kathy Chi: Student of Eleanor Sokoloff
John K. Myers: Student of Todd Duncan
Eva Leininger: Student of Orlando Cole
Gavin Martin: Graduating student of Gary Graffman

Felix Galimir prepared the Smetana

This evening's program is being broadcast over station WUHY-FM.

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to the quality of these recitals by remembering that the starting time for our events is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs. crackling candy wrappers, opening and closing pocketbooks. tinkling change, fidgeting in the seats, fanning oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughtful concertgoers can develop techniques to stifle coughs and sneezes or, at the very least, can condition themselves not to cough or to use a handkerchief just as a slow movement comes to its coda.

Hours of physical application and mental concentration produce the results you hear at these concerts. The Institute is proud to present this highly specialized, gifted group of young musicians. We would appreciate your showing your approval by remaining to hear <u>all</u> of each evening's dedicated performers.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our monthly schedules.

The taking of photographs and the use of recording equipment in the Hall are not allowed without authorization.

The Steinway is the official piano of The Curtis Institute of Music.

For information about concerts please call Howard Kornblum at 893-5260.

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# THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Fifty-seventh Season 1981-1982

Wednesday 24 February 1982 at 8:00pm in Studio IIj

The Curtis Opera Department presents
An Evening of Operatic Scenes

Τ

Fidelio Opening duet Ludwig van Beethoven (1770-1827)

Marzelina Jaquino Karen Noteboom Wilson Jeffreys

TT

The Marriage of Figaro
Duet from Act III

Wolfgang Amadeus Mozart (1756-1791)

The Count Sasanna Richard Zuch Katherine Turner

III

L'Elisir d'Amore Scene from Act II Gaetano Donizetti (1797-1848)

Adina Nemorino Belcore April Woodall Mark Swindle John Myers

IV

Cosi fan tutte
Duet from Act II

Mozart

Dorabella Guglielmo Gigi Mitchell Richard Zuch

V

The Merry Wives of Windsor Duet from Act III

Otto Nicolai (1810-1849)

Mrs. Ford Mr. Ford Sheila Harris Douglas Hines

VI

The Medium
Monica's waltz

Gian Carlo Menotti (1911- )

Monica Toby Karen Noteboom Wilson Jeffreys

INTERMISSION

VII

Falstaff

Scene from Act I

Giuseppe Verdi (1813-1901)

Nanetta Fenton Katherine Turner Mark Swindle

please turn

VIII

Il Tabarro Duet Giacomo Puccini (1858-1924)

Verdi

Michele Giorgetta Reginald Pindell Ruth D'Agostino

IX

La Traviata

Scene from Act III

Violetta Alfredo Anina Candace Sassaman Wilson Jeffreys Gigi Mitchell

χ

Pagliacci

Duet from Act I Nedda

Ruth D'Agostino Douglas Hines

XI

Carmen

Quintet from Act II

Silvio

Georges Bizet (1838-1875)

Ruggero Leoncavallo

(1857-1919)

Carmen Frasquita Mercedes Rememdado Dancairo Sharon Anstine Sheila Harris Gigi Mitchell Mark Swindle Reginald Pindell

Staged and Directed by Richard Crittenden Musical Accompaniment: Kathleen Scott Lighting: Nicolas Tsolainos Crew: Norman Stumpf

Sharon Anstine, Reginald Pindell, and Katherine Turner are students of Raquel Adonaylo

Karen Noteboom is a student of Marianne Casiello.

Ruth D'Agostino, Sheila Harris, Douglas Hines, John Myers, and Richard Zuch are students of Todd Duncan.

Wilson Jeffreys, Candace Sassaman, Mark Swindle, and April Woodall are students of Operatic Techniques with Mr. Goldovsky.

Gigi Mitchell is a student of the Curtis Opera Department.

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Friday 26 February 1982 at 8:00pm

SENIOR STUDENT SOLOISTS

with

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE

conducted by

WILLIAM SMITH

т

Durch Zärtlichkeit und Schmeicheln Wolfgang Amadeus Mozart from Abduction from the Seraglio, K. 384 (1756-1791)

"Alleluja" from Exultate, Jubilate, K. 165

Mozart

Eccomi in lieta vesta. Ah! Quante volta Vincenzo Bellini from Act I, scene 4 of <u>I Capuleti e I Montecchi</u> (1801-1835)

"Summertime" from Porgy and Bess

George Gershwin (1898-1937)

Sheila Harris-Jackson, soprano

II

Concerto for Cello and Orchestra No. 1 in A minor, Opus 33 Allegro non troppo Allegretto con moto Camille Saint-Saens (1835-1921)

David Ellis, cello

# INTERMISSION

III

Quiet City for Trumpet and English Horn

Aaron Copland (1900- )

Scott Marino; trumpet Kathryn Greenbank, English horn

IV

Poem for Flute and Orchestra

Charles Tomlinson Griffes (1884-1920)

David Gantsweg, flute

Sheila Harris-Jackson: Graduating student of Todd Duncan David Ellis: Graduating student of David Soyer Scott Marino: Graduating student of Frank Kaderabek Kathryn Greenbank: Graduating student of John de Lancie David Gantsweg: Graduating student of Julius Baker and John Krell

# THE ORCHESTRA

VIOLINS

FLUTES

OBOES

Ming-Feng Hsin Suzanne Ledn

In Bellini: Gigi Mitchell

Diane Pascal

In Gershwin: Gigi Mitchell, Bart Feller In Saint-Saens: Gigi Mitchell

Laura Park Jun-Ching Lin

Krista Bennion Mitchell Newman Sharman Plesner

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VIOLAS

HORNS

Phyllic Kamrin Geraldine Rice George Pascal Nancy Thomas Michael Stern

In Bellini: Steven Silverman, Shelley Shorers In Gershwin: N. Martin Tipton

In K. 165: Duncan Brinsmead, Shelley Showers In Saint-Saens: Duncan Brinsmead, Lori Amada In Griffes: Shelley Showers, Lori Amada

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THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982

Monday 1 March 1982 at 8:00pm

IGOR STRAVINSKY
(1882-1971)
A CENTENNIAL TRIBUTE
directed by
WILLIAM SMITH

I

Tango

II

Faune et Bergere

Ruth Starkey, mezzosoprano

III

Suite No. 1 for Small Orchestra Andante - Napolitana -Española - Balalaîka

IV

Suite No. 2 for Small Orchestra Marche - Valse -Polka - Galop

# INTERMISSION

V

Monumentum pro Gesualdo
Asciugate i begli occhi (Book V)
Ma tu cagion (Book V)
Beltà poi (Book VI)

VI

Danses Concertantes
Marche—Introduction
Pas d'action
Theme varié
Pas de deux
Marche—Conclusion

This evening's program is being broadcast over station WUHY-FM, 90.9.

# THE ORCHESTRA

TANGO CELLO: CLARINET: Paul Garment, Burt Hara, David Neuman Sara Sant'Ambrogio, Raymond Wang, Lawrence Figg, Robert La Rue Vadim Kozarinsky (bass) TRUMPET: DOUBLEBASS: Scott Marino, Joseph Burzinski, David Fay, Joanne DiMaria Benjamin Mundy, Stephen Luck SUITES 1 and 2 STRINGS: Same as in Faune TROMBONE: FLUTE: Torsten Edver, Debra Taylor, Blair Bollinger, (bass) David Gantsweg, Gigi Mitchell OBOE: Kathryn Greenbank GUITAR: CLARINET: David Neuman, Burt Hara William Ghezzi (guest) BASSOON: Nancy McDermid, Richard Ranti VIOLIN: Nicolas Danielson, Sarah Kwak HORN: Theodore Peters TRUMPET: Scott Marino, Joseph Burzinski Cathy Meng TROMBONE: Debra Taylor VIOLA: TUBA: Matthew Good Joyce Ramée CELLO: PIANO: Darryl Hobson-Byrd Sara Sant'Ambrogio PERCUSSION: David Sulvetta, Patrick Shrieves DOUBLEBASS: Kenneth Every MONUMENTUM: Joanne DiMaria OBOE: Mark McEwen, Kathryn Greenbank FAUNE BASSOON: Nancy McDermid, Richard Ranti FLUTE: HORN: Steven Silverman, Martin Tipton, David Gantsweg, Heidi Ruby, Theodore Peters, Duncan Brinsmead Gigi Mitchell TRUMPET: Benjamin Mundy, Joseph Burzinski OBOE: TROMBONE: Torsten Edvar, Debra Taylor, Kathryn Greenbank, Mark McEwen Blair Bollinger(bass) CLARINET: STRINGS: Same as in Faune David Neuman, Burt Hara BASSOON: DANSES CONCERTANTES: FLUTE: David Gantsweg Richard Ranti, Nancy McDermid OBOE: Kathryn Greenbank CLARINET: David Neuman Steven Silverman, Martin Tipton, BASSOON: Richard Ranti Theodore Peters, Duncan Brinsmead TRUMPET: HORN: Steven Silverman, Theodore Peters Scott Marino, Benjamin Mundy TRUMPET: Scott Marino TROMBONE: Torsten Edvar Debra Taylor, Torsten Edvar. TIMPANI: Carol Stumpf Blair Bollinger(bass) VIOLIN: Nicolas Danielson, Sarah Kwak, Mari PERCUSSION: Bachmann, Jun-Ching Lin, Cathy Meng Patrick Shrieves, Kenneth Every, Ming-Feng Hsin, David Sulvetta VIOLA: Igor Polesitsky, Joyce Ramée, Donna VIOLIN: Randall, Phyllis Kamrin, Nicolas Danielson, Sarah Kwak, Cathy CELLO: Sara Sant'Ambrogio. Raymond Wang. Meng, Ming-Feng Hsin, Maria Bachmann, Robert La Rue Laura Park, Violaine MelanCon, Maurice DOUBLEBASS: David Fay, Joanne DiMaria Sklar, Michi Sugiura, Diane Pascal, Celine Leathead, David Salness

VIOLA:

Igor Polesitsky, Joyce Ramée, Donna

Randall, Phyllis Kamrin

# INSTITUTE John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982

Tuesday 2 March 1982 at 8:00pm

IGOR STRAVINSKY (1882-1971) A CENTENNIAL TRIBUTE directed by WILLIAM SMITH

Pastorale

Karen Noteboom, soprano Kathryn Greenbank, oboe Mark McEwen, English horn Burt Hara, clarinet Nancy McDermid, bassoon Therese Elder, narp William Ghezzi, guitar

# INTERMISSION

Double Canon for String Quartet

Violaine Melancon, violin Jun-Ching Lin, violin George Pascal, viola Eva Leininger, cello

In Memoriam Dylan Thomas

Gregory Hopkins, tenor Violaine Melancon, violin Jun-Ching Lin. violin George Pascal, viola Eva Leininger, cello Debra Taylor, trombone Torsten Edvar, trombone Christopher Dudley, trombone Blair Bollinger, bass trombone

Concertino for String Quartet

Sarah Kwak, violin Robert Rinehart, violin Matthias Buchholz, viola Sara Sant'Ambrogio, cello Karen Noteboom is a student of Marianne Casiello - Kathryn Greenbank is a student of John Lancie - Mark McEwen is a student of John de Lancie - Burt Hara is a student of Donald Mon tanaro - Nancy McDermid is a student of Sol Schoenbach - Violaine Melançon is a student of David Cerone - Jun-Ching Lin is a student of Jascha Brodsky and David Cerone - George Pass is a student of Michael Tree - Eva Leininger is a student of Orlando Cole - Ruth Starkey : student of Raquel Adonaylo - Gigi Mitchell is a student of Julius Baker and John Krell - 1 Neuman is a student of Donald Montanaro - Joyce Ramée is a student of Joseph de Pasquale Katherine Turner is a student of Raquel Adonaylo - Therese Elder is a student of Marilyn tello - William Ghezzi is a guest performer - Gregory Hopkins is a student of Raquel Adon Debra Taylor, Torsten Edvar, Christopher Dudley, and Blair Bollinger are students of Glen Dodson - Sarah Kwak is a student of Szymon Goldberg - Robert Rinehart is a student of Dav. Cerone and Jaime Laredo - Matthias Buchholz is a student of Michael Tree - Sara Sant'Ambro is a student of David Sover

John de Lancie prepared the Pastorale Felix Galimir prepared the Three Pieces, the Double Canon, and the Concertino Karen Tuttle prepared the Shakespeare Songs Marilyn Costello prepared the Russian Songs Glenn Dodson prepared the In Memoriam

CELLO: Sara Sant'Ambrogio DOUBLEBASS: Joanne DiMaria

FAUNE FLUTE:

> David Gantsweg, Heidi Ruby, Gigi Mitchell

OBOE:

Kathryn Greenbank, Mark McEwen CLARINET:

David Neuman, Burt Hara

BASSOON:

Richard Ranti, Nancy McDermid

Steven Silverman, Martin Tipton, Theodore Peters, Duncan Brinsmead TRUMPET:

Scott Marino, Benjamin Mundy TROMBONE:

Debra Taylor, Torsten Edvar, Blair Bollinger(bass)

PERCUSSION:

Patrick Shrieves, Kenneth Every, David Sulvetta

VIOLIN:

Nicolas Danielson, Sarah Kwak, Cathy Meng, Ming-Feng Hsin, Maria Bachmann, Laura Park, Violaine MelanCon, Maurice Sklar, Michi Sugiura, Diane Pascal, Celine Leathead, David Salness

Igor Polesitsky, Joyce Ramée, Donna Randall, Phyllis Kamrin

-- wenta raylor TUBA: Matthew Good PIANO: Darryl Hobson-Byrd PERCUSSION: David Sulvetta, Patrick Shrieves, Kenneth Every

MONUMENTUM:

OBOE: Mark McEwen, Kathryn Greenbank BASSOON: Nancy McDermid, Richard Ranti HORN: Steven Silverman, Martin Tipton, Theodore Peters, Duncan Brinsmad TRUMPET:Benjamin Mundy, Joseph Burzinski TROMBONE: Torsten Edvar, Debra Taylor, Blair Bollinger(bass) STRINGS: Same as in Faune

DANSES CONCERTANTES:

FLUTE: David Gantsweg OBOE: Kathryn Greenbank CLARINET: David Neuman BASSOON: Richard Ranti HORN: Steven Silverman, Theodore Peters TRUMPET: Scott Marino

TROMBONE: Torsten Edvar TIMPANI: Carol Stumpf

VIOLIN: Nicolas Danielson, Sarah Kwak, Maria Bachmann, Jun-Ching Lin, Cathy Meng, Ming-Feng Hsin,

VIOLA: Igor Polesitsky, Joyce Ramée, Donna Randall, Phyllis Kamrin,

CELLO: Sara Sant'Ambrogio. Raymond Wang. Robert La Rue

DOUBLEBASS: David Fay, Joanne DiMaria

II

Three Pieces for String Quartet

Violaine Melançon, violin Jun-Ching Lin, violin George Pascal, viola Eva Leinger, cello

III

Three Songs from William Shakespeare Musick to heare Full Fadom five When dasies pied

> Ruth Starkey, mezzosoprano Gigi Mitchell, flute David Neuman, clarinet Joyce Ramée, viola

> > IV

Four Russian Songs
The Drake - A Russian Spiritual Geese and Swans - Tilim-Bom

Katherine Turner, soprano Gigi Mitchell, flute Therese Elder, harp William Ghezzi, guitar

# INTERMISSION

V

Double Canon for String Quartet

Violaine Melançon, violin Jun-Ching Lin, violin George Pascal, viola Eva Leininger, cello

VI

In Memoriam Dylan Thomas

Gregory Hopkins, tenor
Violaine Melançon, violin
Jun-Ching Lin, violin
George Pascal, viola
Eva Leininger, cello
Debra Taylor, trombone
Torsten Edvar, trombone
Christopher Dudley, trombone
Blair Bollinger, bass trombone

VII

Concertino for String Quartet

Sarah Kwak, violin Robert Rinehart, violin Matthias Buchholz, viola Sara Sant'Ambrogio, cello

# RUSSIAN SONGS

# The Drake

Drake. dear drake, dear gray drake, crested drake, Go out and find your seven baby ducks. Drake, catch up with your duck, yes, Go catch her up, your nice young duck. Go home, duck. good gray girl go home; You've got seven ducklings at home And your drake makes eight.

Now our bold brave duck goes on a diving spree, Running from meadows to burrows, From burrows to bushes, And then from bushes to isbas, Dating drakes, dating passers-by.

# A Russian Spiritual

Snowstorms, blizzards, wild snowstorms,
Closed are my ways, closed all my ways to thy kingdom.
No path is open to man or horse,
Closed are all paths, closed to man and horse,
To my Father who art in heaven.
Into his kingdom, oh my sisters and my brothers.
Sisters and brothers he chooses in love and spirit.
To God the glory, to Christ the omnipotence,
Forever and ever, amen.
Thanks be to thee, O Lord, to thee.

# Geese and Swans

Geese and swans once flying near the ground
Saw a bare field where they all came down.

In the field they built a bathtub,
A good place to scrub their bugs.
Busy sparrows split the wood while the cockroach warmed the flood,
When the mouse brought water, the louse bathed his daughter.
Look, white worms under the bathing mat,
And a jumping flea, Jehosephat.
But the flea fleeing broke her leg,
No wonder that the bugs all said:
"Mon Dieu, I've had enough of bathing."

# Tilim-Bom

Tilim-Bom, Tilim-Bom, save the goatshed from its doom!
Mother goat, while grazing, sees her home a-blazing,
Wags her stumpy little tail, calls for water, pail on pail,
Pussy on the bell-rope string, and with might and main she rings,
Tilim-Bom, Tilim-Bom, save the goatshed from its doom!
Mistress hen a bucket brings, some water quickly flings,

# (Tilim-Bom, ctd)

With her follows Mister Cock, at the pomp he fills a crock: Proudly struts along, sings a lusty Tilim-Bom, Tilim-Bom, save the goatshed from its doom! See, the folk come tearing, shouting, jostling, staring, Ne'er was seen so great a crowd. Hark! The firebell ringing loud. Come, good folk, don't stand about. Help to put the fierce flames out. Tilim-Bom, Tilim-Bom, save the goatshed from its doom! Now goat and hen and pussy, too, with cock-a-doodle-doo, On the grass sit down in a row, And the song they sing runs so: Tilim-Bom, Tilim-Bom, mother goat we've saved your home!

# THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

# **CURTIS INSTITUTE OF MUSIC**

John deLancie, Director

Present a Student Recital

Wednesday, March 3, 1982

1

Gamba Sonata for Viola and Piano . . . No. 3, in g minor

Johann Sebastian Bach

Vivace - Adagio - Allegro

Geraldine Rice, Viola Michael Eto, Piano

Ш

LaFolia

Fritz Kreisler

Yayoi Numazawa, Violin Nozomi Takashima, Piano

Ш

Arpeggione Sonata for Bass and Piano

Franz Schubert

Allegro moderato - Adagio - Allegretto

Joanne DiMaria, Bass Yvette Tausinger, Piano

١V

Variations of the name of Abegg, Opus 1

Robert Schumann

Sonata for Piano in one movement, No. 1, Opus 1, in f minor

Serge Prokofieff

Darryl Hobson-Bird, Piano

Dr. Vladimir Sokoloff, Director of Concert Programs

The Steinway is the official piano of the Curtis Institute of Music.

NO SMOKING PLEASE



#### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 3 March 1982 at 8:00pm

> IGOR STRAVINSKY (1882-1971) A CENTENNIAL TRIBUTE directed by WILLIAM SMITH

> > 1

# Symphonies of Wind Instruments (1920)

conducted by MASON JONES

Flutes: David Gantsweg, Gigi Mitchell, Heidi Ruby Oboes: Mark McEwen, Kathryn Greenbank, Betsy Starr (EH) Clarinets: David Neuman, Burt Hara, Vadim Kozarinsky Bassoons: Richard Ranti, Nancy McDermid. David McGill, Kathleen McLean, (contra)

Horns: Theodore Peters, N. Martin Tipton, Lori Amada, Duncan Brinsmead

Trumpets: Scott Marino, C. Benjamin Mundy, Joseph Burzinski Trombones: Torsten Edvar, Debra Taylor, Blair Bollinger (bass) Tuba: Matthew Good

II

# Pastorale (1907)

Maurice Sklar, violin Kathryn Greenbank, oboe Burt Hara, clarinet Mark McEwen, English horn Nancy McDermid, bassoon

III

# Berceuses du Chat (1916)

Sur le Poêle - Interieur -Dodo - Ce qu'il a le Chat

> Ruth Starkey, mezzosoprano Burt Hara, clarinet Paul Garment, clarinet Vadim Kozarinsky, bass clarinet

> > IV

# Octet for Winds (1923)

Sinfonia - Tema con variazioni - Finale: Tempo giusto

Heidi Ruby, flute Debra Taylor, trombone David Neuman, clarinet Blair Bollinger, bass trombone Scott Marino, trumpet Nancy McDermid, bassoon C. Benjamin Mundy, trumpet Richard Ranti, bassoon conducted by

ROBERT FITZPATRICK

David Gantsweg, Gigi Mitchell, and Heidi Ruby are students of Julius Baker and John Krell - Mark McEwen, Kathryn Greenbank, and Betsy Starr are students of John de Lancie - David Neuman, Paul Garment, Burt Hara, and Vadim Kozarinsky are students of Donald Montanaro - Richard Ranti, Nancy McDermis, David McGill, and Kathleen McLean are students of Sol Schoenbach - Theodore Peters, N. Martin Tipton, Lori Amada, and Duncan Brinsmead are students of Mason Jones - Scott Marino, C. Benjamin Mundy, and Joseph Burzinski are students of Frank Kaderabek - Torsten Edvar, Debra Taylor, and Blair Bollinger are students of Glenn Dodson - Matthew Good is a student of Paul Krsywicki - Maurice Sklar is a student of David Cerone - Ruth Starkey is a student of Raquel Adonaylo

Mason Jones prepared the Symphonies John de Lancie prepared the Pastorale William Smith prepared the Berceuses Robert Fitzpatrick prepared the Octet

The orchestra managers are Peter Stumpf and Nicolas Tsolainos.

Dr. Edwin E. Heilakka is the Orchestra Librarian.

The final programs in the Stravinsky celebration will be given tomorrow night and Friday night. Thursday's program will include the <u>Duo Concertante</u>, the <u>Elegy for Solo Viola</u>, <u>3 Pieces for Clarinet</u>, <u>Epitaphium</u>, <u>Suite Italinne</u>, and the <u>Septet</u>; Friday's program comprises <u>Pribaoutki</u>, <u>3 Japanes Lyrics</u>, <u>Ragtime</u>, and <u>L'Histoire du Soldat</u>.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

# THE CURTIS INSTITUTE OF MUSIC

CURTIS INSTITUTE OF MU John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Thursday 4 March 1982 at 8:00pm

> IGOR STRAVINSKY (1882-1971) A CENTENNIAL TRIBUTE directed by WILLIAM SMITH

Duo Concertante for Violin and Piano (1932)

Cantilène - Eglogue I 
Eglogue II - Dithyrambe

Robert Rinehart, violin Gavin Martin, piano

II

Elegy for Solo Viola (1944)

Matthias Buchholz, viola

III

Three Pieces for Clarinet (1919)

David Neuman, clarinet

IV

Epitaphium (1959)

David Gantsweg, flute Burt Hara, clarinet
Susan Bennett, harp

# INTERMISSION

V

Suite Italienne for Violin and Piano (1934)
Introduzione - Serenata Tarentella - Gavotta con due variazioni -

Scherzino - Minuetto - Finale

Hirono Oka, violin Marcantonio Barone, piano

VI

Septet (1953)
I - (Untitled)
II - Passacaglia
III - Gique

David Neuman, clarinet
Nancy McDermid, bassoon
Steven Silverman, horn
Keiko Sato, piano

Maurice Sklar, violin
Phyllis Kamrin, viola
Raymond Wang, cello

Robert Rinehart: Student of David Cerone and Jaime Laredo Gavin Martin: Graduating student of Gary Graffman Matthias Buchholz: Graduating student of Michael Tree David Neuman: Graduating student of Donald Montanaro David Gantsweg: Graduating student of Julius Baker and John Krell Burt Hara: Student of Donald Montanaro Susan Bennett: Student of Marilyn Costello Hirono Oka: Graduating student of Arnold Steinhardt and Jaime Laredo Marcantonio Barone: Graduating student of Eleanor Sokoloff Nancy McDermid: Graduating student of Sol Schoenbach Steven Silverman: Graduating student of Mason Jones Maurice Sklar: Student of David Cerone Phyllis Kamrin: Graduating student of Michael Tree Raymond Cole: Student of Orlando Cole Keiko Sato: Graduating student of Mieczyslaw Horszowski Dr. Vladimir Sokoloff prepared the Duo Concertante Karen Tuttle prepared the Septet

The sources Stravinsky used in Suite Italienne are as follows:

Introduzione: Trio Sonata by Domenico Gallo Serenata: Pastorale from Flaminio by Pergolesi Tarentella: Concertino by Chelleri Gavotta: Anonymous Harpsichord Suite Scherzino: Aria from Lo frate 'nnamorata by Pergolesi Minuetto: Aria from same by Pergolesi Finale: Trio Sonata by Gallo

The final concert in the Stravinsky series will be given tomorrow night. The program comprises <a href="Pribaoutki">Pribaoutki</a>, <a href="Three Japanese Lyrics">Three Japanese Lyrics</a>, <a href="Ragtime">Ragtime</a>, <a href="Three Japanese Lyrics">In</a></a>
<a href="Memoriam Dylan Thomas</a>, <a href="Three Japanese Lyrics">and L'Histoire du Soldat</a>.

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982

# 

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982

Friday 5 March 1982 at 8:00pm

IGOR STRAVINSKY (1882-1971) A CENTENNIAL TRIBUTE directed by WILLIAM SMITH

Fanfare for Two Trumpets (1964)

Scott Marino and C. Benjamin Mundy, trumpets

II

Pribaoutki (1914)

1 Kornillo 2 Natashka

3 The Colonel 4 The Old Man and the Hare

Reginald Pindell, baritone
Gigi Mitchell, flute Robert Rinehart, violin

# INTERMISSION

VI

The Soldier's Tale (1918)

1 The Soldier's March 2 Music to Scene 1 3 Music to Scene 2 4 Royal March 5 Little March 6 Three Dances (Tango, Waltz, Ragtime) 7 Dance of the Devil 8 Grand Chorale 9 Triumphal March of the Devil

William Saith, conductor
David Neuman, clarinet
Richard Ranti, bassoon
Scott Marino, trumpet
Carol Stumpf, percussion

Richard Ranti, bassoon
David Fay, doublebass

Robert Rinehart: Student of David Cerone and Jaime Laredo Gavin Martin: Graduating student of Gary Graffman Matthias Buchholz: Graduating student of Michael Tree David Neuman: Graduating student of Donald Montanaro David Gantsweg: Graduating student of Julius Baker and John Krell Burt Hara: Student of Donald Montanaro Susan Bennett: Student of Marilyn Costello Hirono Oka: Graduating student of Arnold Steinhardt and Jaime Laredo Marcantonio Barone: Graduating student of Eleanor Sokoloff Nancy McDermid: Graduating student of Sol Schoenbach Steven Silverman: Graduating student of Mason Jones Maurice Sklar: Student of David Cerone Phyllis Kamrin: Graduating student of Michael Tree Raymond Cole: Student of Orlando Cole Keiko Sato: Graduating student of Mieczyslaw Horszowski Dr. Vladimir Sokoloff prepared the Duo Concertante Karen Tuttle prepared the Septet

The sources Stravinsky used in Suite Italienne are as follows: Introduzione: Trio Sonata by Domenico Gallo

Tarentella: Concertino by Chelleri
Gavotta: Anonymous Harpsichord Suite

Dr. Vadimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982

#### 

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Friday 5 March 1982 at 8:00pm

> IGOR STRAVINSKY (1882-1971) A CENTENNIAL TRIBUTE directed by WILLIAM SMITH

Fanfare for Two Trumpets (1964)

Scott Marino and C. Benjamin Mundy, trumpets

II

Pribaoutki (1914)

1 Kornillo 2 Natashka

3 The Colonel 4 The Old Man and the Hare

Reginald Pindell, baritone

Gigi Mitchell, flute
Kathryn Greenbank, oboe
Paul Garment, clarinet
Nancy McDermid, bassoon

Robert Rinehart, violin George Pascal, viola Eva Leininger, cello David Fay, doublebass

III

Three Japanese Lyrics (1913)

1 Akahito 2 Mazatsumi 3 Tsarawki

Karen Noteboom, soprano Gigi Mitchell, flute Bart Feller, flute Burt Hara, clarinet Vadim Kozarinsky, clarinet David Lofton, piano Robert Rinehart, violin Celine Leathead, violin George Pascal, viola David Ellis, cello

IV

Ragtime (1918)

William Smith, conductor
Gigi Mitchell, flute Carol Stumpf, percussion
Paul Garment, clarinet Cathy Meng, violin
Theodore Peters, horn Diane Pascal, violin
Benjamin Mundy, trumpet Debra Taylor, trombone William Ghezzi, quitar

V

In Memoriam Dylan Thomas (1954)

Gregory Hopkins, tenor

Violaine Melançon, violin

Jun-Ching Lin, violin

George Pascal, viola

Eva Leininger, cello

Debra Taylor, trombone

Torsten Edvar, trombone

Christopher Dudley, trombone

Blair Bollinger, bass trombone

<del>099592988865886528885388566666666666666</del>

Scott Marino: Graduating student of Frank Kaderabek C. Benjamin Mundy: Student of Frank Kaderabek Reginald Pindell: Student of Raguel Adonaylo Gigi Mitchell: Student of Julius Baker and John Krell Kathryn Greenbank: Graduating student of John de Lancie Paul Garment: Student of Donald Montanaro Nancy McDermid: Graduating student of Sol Schoenbach Robert Rinehart: Student of David Cerone and Jaime Laredo George Pascal: Student of Michael Tree Eva Leininger: Student of Orlando Cole David Fay: Graduating student of Roger Scott Karen Noteboom: Student of Marianne Casiello Bart Feller: Student of Julius Baker and John Krell Burt Hara: Student of Donald Montanaro Vadim Kozarinsky: Student of Donald Montanaro David Lofton: Graduating student of Dr. Vladimir Sokoloff Celine Leathead: Student of Jascha Brodsky David Ellis: Graduating student of David Soyer Theodore Peters: Student of Mason Jones Debra Taylor: Student of Glenn Dodson Carol Stumpf: Graduating student of Gerald Carlyss Cathy Meng: Student of David Cerone Diane Pascal: Student of Jascha Brodsky Phyllis Kamrin: Graduating student of Michael Tree Joanne Di Maria: Graduating student of Roger Scott William Ghezzi is a quest artist Gregory Hopkins: Student of Raguel Adonaylo Violaine Melançon: Student of David Cerone Jun-Ching Lin: Student of Jascha Brodsky and David Cerone Torsten Edvar: Student of Glenn Dodson Christopher Dudley: Student of G'enn Dodson Blair Bollinger: Student of Glenn Dodson David Neuman: Graduating student of Donald Montanaro Richard Ranti: Student of Sol Schoenbach Hirono Oka: Graduating student of Arnold Steinhardt and Jaime Laredo

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982

Monday 8 March 1982 at 8:00pm

## THIRTY-SIXTH STUDENT RECITAL

I

Sonata No. 3 in C major for Violin Solo, S. 1005 Adagio Fuga Largo Allegro assai Johann Sebastian Bach (1685-1750)

Ming-Feng Hsin, violin

II

Sonata No. 1 in F minor for Viola and Piano, Opus 120, No. 1 Allegro appassionata Andante un poco adagio Allegretto grazioso Vivace Johannes Brahms (1833-1897)

Joyce Ramée, viola Darryl Hobson-Byrd, piano

## INTERMISSION

III

Quartet No. 15 in A minor, Opus 132 Assai sostenuto—A'legro Allegro ma non tanto Molto adagio—Andante Alla marcia Allegro appasionato Ludwig van Beethoven (1770-1827)

Krista Bennion, violin Matthias Buchholz, viola Robert Rinehart, violin Ramon Bolipata, cello

Ming-Feng Hsin: Graduating student of Jascha Brodsky and David Cerone
Joyce Ramée: Student of Joseph de Pasquale
Darryl Hobson-Byrd: Student of Seymour Lipkin
Krista Bennion: Student of David Cerone and Jaime Laredo
Matthias Buchholz: Graduating student of Michael Tree
Robert Rinehart: Student of David Cerone and Jaime Laredo
Ramon Bolipata: Student of Orlando Cole

Felix Galimir prepared the Beethoven

This evening's concert is being broadcast over station WUHY-FM, 90.9.

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to the quality of these recitals by remembering that the starting time for our events is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs. crackling candy wrappers, opening and closing pocketbooks. tinkling change, fidgeting in the seats, fanning oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughtful concertgoers can develop techniques to stifle coughs and sneezes or, at the very least, can condition themselves not to cough or to use a handkerchief just as a slow movement comes to its coda.

Hours of physical application and mental concentration produce the results you hear at these concerts. The Institute is proud to present this highly specialized, gifted group of young musicians. We would appreciate your showing your approval by remaining to hear <u>all</u> of each evening's dedicated performers.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our monthly schedules.

The taking of photographs and the use of recording equipment in the Hall are not allowed without authorization.

PLEASE NOTE: THERE WILL BE A CONCERT IN THE HALL THIS FRIDAY EVENING, 12 MARCH.

THIS IS A CHANGE FROM OUR SCHEDULE. SHEILA HARRIS WILL SING A
GROUP OF SINGS; KAREN NOTEBOOM WILL SING SONGS BY DOMINICK ARGENTO,
AND ARNAN WIESEL WILL PLAY SONATAS BY BERG AND BEETHOVEN.

The Steinway is the official piano of The Curtis Institute of Music.

For information about concerts please call Howard Kornblum at 893-5260.

## THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982

Tuesday 9 March 1982 at 8:00pm

IN STUDIO IIJ

OPERATIC SCENES

presented by
THE CURTIS OPERA DEPARTMENT

I

Cosi fan tutte

Wolfgang Amadeus Mozart (1756-1791)

Scene from Act 2

Despina Charlotte Philley
Fiordiligi Ellen Vickers
Dorabella Carol Yahr

Duet from Act 2

Guglielmo Michael Willson
Dorabella Carol Yahr

II

Don Giovanni

Mozart

Aria from Act 1

Zerlina Sheila Harris Masetto Richard Zuch

The Goose of Cairo

III Mozart

Duet from Act 1 (staged and played by Fredric Popper)

Don Pippo John Myers Celidora Candace Sassaman

IV

The Barber of Seville

Gioacchino Rossini (1792-1868)

Duet from Act 2

Figaro Michael Willson Rosina Charlotte Philley

V

La Bonème

Giacomo Puccini (1858-1924)

Duet from Act 3

Mimi Ellen Vickers
Sergeant Richard Zuch
A Woman Carol Yahr
Marcello Michael Willson

VI

Beatrice and Benedict

Hector Berlioz (1803-1869)

Duet from Act 1

Hero Katherine Turner Ursula Ruth Starkey

VII

Don Pasquale

Gaetano Donizetti (1797-1848)

Aria and Duet from Act 2

Norina

Yve''e

atesta

Dr.

Charlotte Philley Ellen Vickers Michael Willson

(nlease turn)

## The Impresario

Mozart

Trio and Finale

Mme. Herz

Mule. Silberklang

The Impresario

Candace Sassaman April Woodall Mark Swindle

Staged and played by BORIS GOLDOVSKY

Musical preparation: Fredric Popper

Opera Department Staff: Richard Crittenden, Kathleen Scott

Charlotte Philley, Ellen Vickers, Carol Yahr, Michael Willson, Candace Sassaman, April Woodall, and Mark Swindle are students of Operatic Techniques with Mr. Goldovsky.

Sheila Harris, Richard Zuch, and John Myers are students of Todd Duncan.

Katherine Turner and Ruth Starkey are students of Raquel Adonaylo.

PLEASE NOTE: Contrary to our recently mailed schedule, there will be a concert here at the school on Friday night of this week (12 March). Shella Harris will sing a group of works; Karen Noteboom will sing songs of Dominick Argento; and Arnan Wiesel will play piano sonatas by Berg and Beethoven.

## THE CURTIS INSTITUTE OF MUSIC

ALUMNI ASSOCIATION DISTRICT IV Wednesday 10 March 1982 at 8:00pm Curtis Hall

#### MUIR STRING QUARTET

Quartet in Eb major, Opus 64, No. 6 Allegro

Franz Josef Haydn

(1732-1809)

Claude Debussy

(1862-1918)

Andante

Minuet: Allegretto

Finale: Presto

II

Quartet No. 5

Béla Bartók (1881-1945)

Allegro Adagio molto

Scherzo alla Bulgarese

Andante

Finale: Allegro vivace

## INTERMISSION

TIT

Quartet in G minor, Opus 10

Animé et très décidé

Assez vif et bien rythmé Andantino doucement expressif Très mouvement et avec passione

Muir String Quartet

Joseph Genualdi, violin Steven Ansell, viola Bayla Keyes, violin Michael Reynolds, cello

The Muir Quartet is in residence at the University of California, Santa Cruz.

The Muir Quartet is under the exclusive management of Harold Shaw.



# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Friday 12 March 1982 at 8:00pm

## THIRTY-SEVENTH STUDENT RECITAL

T

Six Elizabethan Songs

1 Spring 2 Sleep

3 Winter 4 Dirge

5 Diaphenia 6 Hymn

Dominick Argento (1927- )

Karen Noteboom, soprano Thomas Jaber, piano

II

I, too

Cassandra's Lullaby

The Pasture

Margaret Bonds (1913-1972) Mark Fax (1911-1974) Betty King Jackson

Regnava nel silenzio from Lucia di Lammermoor Gaetano Donizetti (1797-1848)

Sheila Harris Jackson, soprano Sylvia Lee, piano

## INTERMISSION

III

Sonata for Piano, Op. 1 (1908)

Alban Berg (1885-1935)

Sonata No. 8 in C minor, Op. 13 "Pathétique" Ludwig van Beethoven Grave—Allegro di molto e con brio (1770-1827) Adagio cantabile Rondo: Allegro

Arman Wiesel, piano

Karen Noteboom: Student of Marianne Casiello Sheila Harris Jackson: Student of Todd Duncan Arnan Wiesel: Student of Seymour Lipkin

PLEASE SEE THE OTHER SIDE FOR A NOTICE ABOUT A SPECIAL CONCERT AT PENN'S LANDING ON THURSDAY APRIL 1 WITH VARUJAN KOJIAN AND ORCHESTRA

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to the quality of these recitals by remembering that the starting time for our events is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs. crackling candy wrappers, opening and closing pocketbooks, tinkling change, fidgeting in the seats, fanning oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughtful concertgoers can develop techniques to stifle coughs and sneezes or, at the very least, can condition themselves not to cough or to use a handkerchief just as a slow movement comes to its coda.

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Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our monthly schedules.

The taking of photographs and the use of recording equipment in the Hall are not allowed without authorization.

SPECIAL CONCERT: There will be an orchestra concert by the Curtis orchestra with Varujan Kojian conducting on Thursday evening 1 April. This concert will be given at Penn's Landing (De'aware at the foot of Walnut St) at the Port of History Museum Theater at 8:00pm. The program comprises Prokofiev's Classical Symphony, Barber's Medea's Meditation and Dance of Revenge, and the Fifth Symphony of Shostakovitch. Seating is free and on a first come first served basis.

The Steinway is the official piano of The Curtis Institute of Music.

For information about concerts please call Howard Kornblum at 893-5260.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

## CHE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 22 March 1982 at 8:00pm

## THIRTY-EIGHTH STUDENT RECITAL

I

Sonata No. 3 in G minor for Gamba and Keyboard, S. 1029 Vivace - Adagio - Allegro

Johann Sebastian Bach (1685-1750)

Gustav Mahler

(1860-1911)

Geraldine Rice, viola Michael Eto, piano

II

Lieder eines fahrenden Gesellen

- 1 Wenn mein Schatz Hochzeit macht
- 2 Ging heut morgen übers Feld 3 Ich hab ein glühend Messer
- 4 Die zwei blauen Augen von meinem Schatz

Reginald Pindell, baritone Darryl Hobson-Byrd, piano

## INTERMISSION

III

Variations in F minor

Franz Josef Haydn (1732-1809)

Fantasie in C major

Haydh

Sonata No. 3 in B minor, Op. 58
Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Frederick Chopin (1810-1849)

Keiko Sato, piano

Geraldine Rice: Student of Joseph de Pasquale Michael Eto: Student of Dr. Vladimir Sokoloff Reginald Pindell: Student of Raquel Adonaylo Darryl Hobson-Byrd: Student of Seymour Lipkin Keiko Sato: Graduating student of Mieczyslaw Horszowski

This program is being broadcast over station WUHY-FM, 90.9.

PLEASE SEE THE OTHER SIDE FOR A MOTICE ABOUT A SPECIAL CONCERT AT
PENN'S LANDING ON THURSDAY APRIL 1 WITH VARUJAN KOJIAN AND ORCHESTRA

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SPECIAL CONCERT: There will be an orchestra concert by the Curtis orchestra with Varujan Kojian conducting on Thursday evening 1 April. This concert will be given at Penn's Landing (De'aware at the foot of Walnut St) at the Port of History Museum Theater at 8:00pm. The program comprises Prokofiev's Classical Symphony, Barber's Medea's Meditation and Dance of Revenge, and the Fifth Symphony of Shostakovitch. Seating is free and on a first come first served basis.

PLEASE NOTE: There is NO CONCERT tomorrow evening, Tuesday 23 March. And the concert originally announced for Tuesday 30 March is postponed to Friday 2 April. There is no concert on 30 March.

The Steinway is the official piano of The Curtis Institute of Music.

For information about concerts please call Howard Kornblum at 893-5260.

Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 24 March 1982 at 8:00pm

## THIRTY-MINTH STUDENT RECITAL

Trois Pièces (1964) Allegro - Moderato - Allegro vivo

Eugene Bozza (1905-)

Tenebrae Factae Sunt

Marc Antonio Ingegneri (1547-1592)

Maria Magdalena et Altera Maria (transcribed by Torsten Edvar) Andrea Gabrieli (1510-1586)

Quartet for Trombones

Leslie Bassett (1923- )

Torsten Edvar, trombone Christopher Dudley, trombone Debra Taylor, trombone Blair Bollinger, bass trombone

II

Partita No. 1 in Bb major, S. 825 (1731) Johann Sebastian Bach Praeludium - Allemande - Corrente -(1685-1750) Sarabande - Menuet I - Menuet II - Gique

Sonata in Ab major, Op. 110 (1821) Ludwig van Beethoven Moderato cantabile molto espressivo Allegro molto Adagio ma non troppo (Klagender Gesang) -Fuga: Allegro ma non troppo

(1770-1827)

Marcantonio Barone, piano

Torsten Edvar, Debra Taylor, Christopher Dudley and Blair Bollinger are students of Glenn Dodson Marcantonio Barone is a graduating student of Eleanor Sokoloff

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SPECIAL CONCERT: There will be an orchestra concert by the Curtis orchestra with Varujan Kojian conducting on Thursday evening 1 April. This concert will be given at Penn's Landing (De'aware at the foot of Walnut St) at the Port of History Museum Theater at 8:00pm. The program comprises Prokofiev's C'assica' Symphony. Barber's Medea's Meditation and Dance of Revenge, and the Fifth Symphony of Shostakovitch. Seating is free and on a first come first served basis.

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## THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Friday 26 March 1982 at 8:00pm

## FORTIETH STUDENT RECITAL

I

Sonata in D major, K. 284 Allegro

Rondeau en polonaise: Andante Theme and 12 Variations

Ballade No. 2 in F major, Op. 38

Wolfgang Amadeus Mozart (1756-1791)

Frederic Chopin (1810-1849)

Ketty Nez. piano

II

Sinfonia in F major Comodo - Allegro - Adagio - Presto

Ballade for Trombone and Piano, Op. 62

Giovanni Battista Pergolesi

Eugene Bozza (1905- )

Debra Taylor, trombone David Lofton, piano

## INTERMISSION

III

String Trio, Op. 45

Arnold Schoenberg (1874-1951)

Jun-Ching Lin, violin Edward P. Gazouleas, viola Peter Stumpf, cello

v

Sonata for Viola Alone, Op. 25, No. 1 Breit

Paul Hindemith (1895-1963)

Sehr frisch und straff

Sehr langsam

Rasender Zeitmass - Wild - Tonschönheit ist Nebensache Langsam, mit viel Ausdruck

Matthias Buchholz, viola

Infanta Maria (Reflections on a poem by Wallace Stevens Vincent Persichetti (1915-)

La Campanella (arr. by William Primrose)

Niccolo Paganini (1782-1840)

Matthias Buchholz, viola Nozomi Takashima, piano

PLEASE SEE THE OTHER SIDE FOR A NOTICE ABOUT A SPECIAL CONCERT AT PENN'S LANDING ON THURSDAY 1 APRIL WITH VARUJAN KOJIAN AND ORCHESTRA

Ketty Nez: Student of Seymour Lipkin
Debra Taylor: Student of Glenn Dodson
David Lofton: Student of Dr. Vladimir Sokoloff
Jun-Ching Lin: Student of Jascha Brodsky and David Cerone
Edward P. Gazouleas: Student of Michael Tree
Peter Stumpf: Student of Orlando Cole
Matthias Buchholz: Student of Michael Tree
Nozomi Takashima: Student of Dr. Vladimir Sokoloff

Felix Galimir prepared the Schoenberg

SPECIAL CONCERT: There will be an orchestra concert by the Curtis Orchestra with Varujan Kojian conducting on Thursday evening 1 April. This concert will given at The Port of History Museum Theater at Penn's Landing (Delaware Av at the foot of Walnut St). The starting time is 8:00pm. The program comprises Prokofiev's Classical Symphony. Samuel Barber's Medea's Meditation and Dance of Vengeance, and Shostakovich's Fifth Symphony. Seating is free, open to the public, and on a first come first served basis.

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

## THE CURTIS INSTITUTE O MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 29 March 1982 at 8:00pm

# AN EVENING

#### JACQUES OFFENBACH

Vertigo's Aria from Pepito

Reginald Pindell

Letter Scene and Drinking Song from La Périchole

Sharon Anstine

Duet Périchole-Paquillo from La Périchole

Ruth Starkey Reginald Pindell

Aria

from Fantasio

Gooywon Elissa Kim

Duet from

Le Mariage aux Lanternes

Sheila Harris Jackson Gooywon Elissa Kim

#### INTERMISSION

Olympia's Aria

from Tales of Haffmann

Sheila Harris Jackson

Barcarolle

from Tales of Hoffman

Sharon Anstine Ruth Starkey

\_\_\_\_

Trio from Tales of Hoffmann Sheila Harris Jackson

Sharon Anstine Reginald Pindell

Arietta

from Orphée aux Enfers

Ruth Starkey

Duet Jupiter-Eurydice

from Orphée aux Enfers

Sheila Harris Jackson

Reginald Pindell

Finlae

from Orphée aux Enfers

The Full Ensemble

Musical accompaniment by Lys Symonette Preparation by Lys Symonette and Therese Rawson

PLEASE SEE THE OTHER SIDE FOR A NOTICE ABOUT A SPECIAL CONCERT AT PENN'S LANDING ON THURSDAY 1 APRIL WITH VARUJAN KOJIAN AND ORCHESTRA Reginald Pindell: Student of Raquel Adonaylo Sharon Anstine: Student of Raquel Adonaylo Ruth Starkey: Student of Raquel Adonaylo Gooywon Elissa Kim: Student of Marianne Casiello Sheila Harris Jackson: Student of Todd Duncan

\*\*\*SPECIAL CONCERT: Varujan Kojian will conduct the Institute's orchestra on Thursday evening 1 April at 8:00pm. This concert will be given at the Port of History Museum Theater at Penn's Landing, Delaware Avenue at the foot of Walnut Street. The program comprises Prokofiev's Classical Symphony, Samuel Barber's Medea's Meditation and Dance of Vengeance, and the Fifth Symphony of Shostakovich. The concert is free and open to the public.

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This evening's program is being broadcast over station WUHY-FM, 90.9.

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

## THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 31 March 1982 at 8:00pm

#### FORTY-FIRST STUDENT RECITAL

I

Quartet for Flute and Strings in A major, K. 298 (1786)

Wolfgang Amadeus Mozart (1756-1791)

Andante Menuetto-Trio

Allegretto

Rondeau: Allegretto grazioso

Bart Feller, flute Mitchell Newman, violin Donna Randall, viola Robert La Rue, cello

II

Sonata in A minor for Arpeggione and Piano Allegro moderato Adagio Franz Schubert (1797-1828)

Joanne Di Maria, doublebass Yvette Tausinger, piano

## INTERMISSION

III

Sonata for Flute, Viola, and Harp Pastorale Interlude Final Claude Debussy (1862-1918)

Bart Feller, flute Geraldine Rice, viola Therese Elder, harp

Bart Feller: Student of Julius Baker and John Krell
Mitchell Newman: Student of David Cerone and Yumi Ninomiya
Donna Randall: Graduating student of Michael Tree
Robert La Rue: Student of David Soyer
Joanne Di Maria: Graduating student of Roger Scott
Yvette Tausinger: Graduating student of Mieczyslaw Horszowski
Geraldine Rice: Student of Joseph de Pasquale
Therese Elder: Student of Marilyn Costello

Karen Tuttle prepared the Schubert and the Debussy

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Dr. Vladimir Sokoloff, Director of Concert Programs
Howard Kornblum, Concert Division Director

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director 57th Season 1981-1982

Port of History Museum Theater Penn's Landing Thursday 1 April 1982 at 8:00pm

> VARUJAN KOJIAN conducting SYMPHONY ORCHESTRA

of THE CURTIS INSTITUTE OF MUSIC

т

Symphony No. 1 in D major, Op. 25 "Classical" Allegro

Sergei Prokofiev (1891-1953)

Larghetto

Gavotta Molto vivace

II

Medea's Meditation and Dance of Vengeance, Op. 23A Samue

Samuel Barber (1910-1981)

INTERMISSION

III

Symphony No. 5 in D minor, Op. 47 Moderato Dmitri Shostakovich (1906-1975)

Allegretto Largo

Allegro ma non troppo

Mr. Kojian and the orchestra will also perform this concert on Sunday 4 April at Yale University.

#### THE ORCHESTRA

#### 1st VIOLINS

Nicolas Danielson Sarah Kwak Hirono Oka Robert Rinehart Cathy Meng Ming-Feng Hein Maria Bachmann Laura Park Michi Sugiura Diane Pascal Celine Leathead Violaine Melancon Sharman Plesner Jun-China Lin David Salness

## 2nd VIOLINS

Suzanne Leon Maurice Sklar Da-Hong Seetoo Martin Chalifour Krista Bennion Pascale Beaudry Ivan Chan Susan Synnestyedt Alexander Simionescu Sara Parkins Mitchell Newman Emmanuelle Boisvert Willem Blokbergen Pyinah Chon Shlomo Luwish

#### VIOLAS

Igor Polesitsky Matthia Buchholz Joyce Ramée Donna Randall Phyllis Kamrin Geraldine Rice George Pasca? Amy Brandfonbrener Nancy Thomas Edward Gazouleas Michael Stern

#### PIANO AND CELESTE

Gavin Martin

PRINCIPAL WINDS

In Prokofiev: " In Barber: ' In Shostakovich:

### CELLOS

Ramon Bolipata Sara Sant'Ambrogio Michael Kannen David Ellis Raymond Wang Eva Leininger Keith Robinson Peter Stumpf James Cooper Robert La Rue Lawrence Figg

#### DOUBLEBASSES

David Fav Stephen Groat Joanne Di Maria Nicolas Tsolainos Calvin Liddle Timothy Cobb

#### HARPS

Susan Bennett Therese Elder Paula Provo

#### FLUTES

Bart Feller David Gantsweg \* 1 ... Gigi Mitchell Heidi Ruby

#### OBOES

Kathryn Greenbank\* ... Mark McEwen Lisa Messineo Betsy Starr Susan Tully

#### CLARINETS

Paul Garment" Burt Hara Vadim Kozarinsky David Neuman \* 1

#### BASSOONS

Nancy McDermid" David McGill Kathleen McLean Richard Ranti\*

#### HORNS

Lori Amada Duncan Brinsmead Theodore Peters' Shelley Showers\* Steven Silverman" N. Martin Tipton

#### TRUMPETS

Joseph E. Burzinski\* Stephen Luck Scott Marino'" C. Benjamin Mundy

#### TROMBONES

Christopher Dudley Torsten Edvar' Debra Taylor' Blair Bollinger (bass)

#### TUBA

Matthew Good

### TIMPANI

Carol Stumpf

#### PERCUSSION

Kenneth Every Patrick Shrieves David Sulvetta

#### ORCHESTRA MANAGERS

Peter Stumpf Nicolas Tsolainos

#### ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

## INSTITUTE

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Friday 2 April 1982 at 8:00pm

## FORTY-SECOND STUDENT RECITAL

Sonata No. 1 in D major for Violin and Piano, Op. 12, No. 1 Allegro con brio

(1770 - 1827)

Ludwig van Beethoven

Tema con variazioni: Andante con moto Rondo: Allegro

Poco allegro

Sharman Plesner, violin Ghenady Meirson, piano

Trio in Bb major, Op. 97 "Archduke" Allegro moderato Scherzo: Allegro Andante cantabile - Poco piu adagio Allegro moderato

Beethoven

Alexander Simionescu, violin David Ellis, cello Marcantonio Barone, piano

#### INTERMISSION

Sextet for Strings in G major. Op. 36 Allegro non troppo Scherzo Adagio

Johannes Brahms (1833-1897)

Maria Bachmann, violin Edward Gazouleas, viola David Salness, violin

Keith Robinson, cello George Pascal, viola Eva Leininger, cello

Sharman Plesner: Student of David Cerone and Yumi Ninomiya Ghenady Meirson: Graduating student of Dr. Vladimir Sokoloff Alexander Simionescu: Student of Szymon Goldberg David Ellis: Graduating student of David Soyer Marcantonio Barone: Graduating student of Eleanor Sokoloff Maria Bachmann: Student of Yumi Ninomiya David Salness: Student of David Cerone George Pascal: Student of Michael Tree Edward Gazouleas: Student of Michael Tree Keith Robinson: Student of David Soyer Eva Leininger: Student of Orlando Cole

> Felix Galimir prepared the trio Mischa Schneider prepared the sextet

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## SYMPHONY ORCHESTRA

0 F

## THE CURTIS INSTITUTE OF MUSIC

conducted by

VARUJAN KOJIAN

Symphony No. 1 in D major, Op. 25 "Classical"

Sergei Prokofiev (1891-1953)

Allegro Larghetto Gavotta Molto vivace

Medea's Meditation and Dance of Vengeance, Op. 23A

Samuel Barber (1910-1981)

intermission

Symphony No. 5 in D minor, Op. 47

Dmitri Shostakovich (1906-1975)

Moderato Allegretto Largo Allegro ma non troppo

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Maurice Sklar
Da-Hong Seetoo
Martin Chalifour
Krista Bennion
Pascale Beaudry
Ivan Chan
Susan Synnestvedt
Alexander Simionescu
Sara Parkins
Mitchell Newman
Emmanuelle Boisvert
Willem Blokbergen
Pyinah Chon
Shlomo Luwish

## VIOLA

Igor Polesitsky
Matthias Buchholz
Joyce Ramée
Donna Randall
Phyllis Kamrin
Geraldine Rice
George Pascal
Amy Brandfonbrener
Nancy Thomas
Edward Thomas
Michael Stern

## PIANO AND CELESTE

Gavin Martin

PRINCIPAL WINDS in Prokofiev: \*

## **CELLO**

Ramon Bolipata
Sara Sant'Ambrogio
Michael Kannen
David Ellis
Raymond Wang
Eva Leininger
Keith Robinson
Peter Stumpf
James Cooper
Robert La Rue
Lawrence Figg

## DOUBLE BASS

David Fay Stephen Groat Joanne Di Maria Nicolas Tsolainos Calvin Liddle Timothy Cobb

## HARP

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## FLUTE

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#### OBOE

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#### CLARINET

Paul Garment# Burt Hara Vadim Kozarinsky David Neuman\*+

## **BASSOON**

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#### HORN

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Matthew Good

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Kenneth Every Patrick Shrieves David Sulvetta

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Peter Stumpf Nicolas Tsolainos

## ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

in Barber: +

in Shostakovich: #

The Musical Fund Society of Philadelphia and The Curtis Institute of Music have the honor to present a concert dedicated to the memory of

# ADOLPH VOGEL

Monday evening, April 5, 1982 at The Curtis Institute of Music Philadelphia, Pennsylvania



## PROGRAM

Organ Concerto after Vivaldi in D minor Johann Sebastian Bach 1 [Allegro] - Grave 2 Fuga 3 Largo 4 Allegro (1685-1750)

Benedictus Max Reger (1873-1916)

(1873-1916)
From Symphonie VI in G minor, Op. 42 Charles Marie Widor Intermezzo
Adagio
Allegro
(1844-1937)

Diane Meredith Belcher, organ

П

Sonata for Solo Violin Tempo di ciaccona Fuga Melodia Presto

Béla Bartók (1881-1945)

Ming-Feng Hsin, violin

#### INTERMISSION

Tzigane for Violin and Piano

Maurice Ravel (1875-1937)

Ming Feng Hsin, violin Wonmi Kim, piano

IV

Bachianas Brasileiras No. 5 Aria Heitor Villa-Lobos (1887-1959)

Dance

Ruth D'Agostino, soprano
Ramon Bolipata, solo cello Keith Robinson, cello
Lawrence Figg, cello Sara Sant'Ambrogio, cello
Michael Kannen, cello Peter Stumpf, cello
Lisa Leininger, cello Raymond Wang, cello
Orlando Cole, conductor

5

Diane Meredith Belcher: Graduating student of John Weaver Ming-Feng Hsin: Graduating student of Jascha Brodsky and David Cerone Wonmi Kim: Graduating student of Jorge Bolet Ruth D'Agostino: Student of Todd Duncan Ramon Bolipata, Lawrence Figg, Michael Kannen, Lisa Leininger, Peter Stumpf, and Raymond Wang are students of Orlando Cole Keith Robinson and Sara Sant'Ambrogio are students of David Soyer.

Orlando Cole prepared the Villa-Lobos

Dr. Vladimir Sokoloff, Director of Concert Programs Howard Kornblum, Concert Division Director

# ADOLPH VOGEL

Musician, Educator, Publisher, Benefactor

From the day his uncle helped him draw his first few notes from a cello, Adolph Vogel counted himself a musician. And almost from that moment, he showed the beginnings of a lifelong gift for being in the thick of important musical activity. He played for Thomas A. Edison while the inventor worked out his recording process. At New England Conservatory he worked with students who later filled the leading roles with the major orchestras. He led a Navy band in the First World War, played in New York Theaters, joined the Cincinnati Symphony under Eugene Isaye and played five years in the Philadelphia Orchestra under Leopold Stokowski.

Playing was never enough. He conducted ensembles at the University of Pennsylvania, at the Ardmore Theater and founded the Main Line Symphony. The week the Stock Market crashed in 1929, he and Henri Elkan opened their music publishing house. He meant to publish American composers, but became promoter of French music through ties with Durand & Cie., the Paris publisher. As a publisher, he worked to secure royalty payments for serious composers and eventually became an officer in ASCAP, the performance licensing organization. His help to young musicians, through his own means and through his long association with the Musical Fund Society went beyond what any of us can imagine.

DANIEL WEBSTER

## THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 5 April 1982 at 8:00pm

## FORTY-THIRD STUDENT RECITAL

Organ Concerto in D minor After Vivaldi Johann Sebastian Bach [Allegro] - Grave

(1685-1750)

Fuga Largo

[Allegro]

Max Reger (1873-1916)

Benedictus

Symphonie VI, Op. 42, in G minor Three movements: Intermezzo - Adagio - Allegro Charles Marie Widor (1844-1937)

Diane Meredith Belcher, organ

## INTERMISSION

II

Sonata for Solo Violin Tempo di ciaccona - Fuga -Melodia - Presto

Béla Bartók (1881-1945)

Ming-Feng Hsin, violin

Tzigane for Violin and Piano

Maurice Ravel (1875-1937)

Ming-Feng Hain, violin Wonmi Kim, piano

III

Bachianas Brasileiras No. 5 Aria - Dance

Heitor Villa-Lobos (1887-1959)

Ruth D'Agostino, soprano Ramon Bolipata, solo cello Keith Robinson, cello Lawrence Figg, cello Sara Sant'Ambrogio, cello Michael Kannen, cello Peter Stumpf, cello Eva Leininger, cello Raymond Wang, cello Orlando Cole, conductor



# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Tuesday 6 April 1982 at 8:00pm

Tuesday 6 April 1982 at 8:00pm

## FORTY-FOURTH STUDENT RECITAL

I

Concertino in D major for Horn and Piano Allegro non troppo Larghetto Menuet Michael Haydn (1737-1806)

Duncan Brinsmead, horn Michael Eto, piano

TT

Early in the Morning (Robert Hillyer)
As Adam Early in the Morning (Walt Whitman)
O You Whom I Often and Silently Come (Whitman)

Ned Rorem (1923- )

Douglas Hines, baritone Daron Aric Hagen, piano

III

Four Rittenhouse Songs
Love in a Life (Robert Browning)
Just Once (Anne Sexton)
Youth, Day, Old Age, and Night (Whitman)
Love (Thomas Lodge)

Daron Aric Hagen (1961- )

Douglas Hines, baritone Daron Aric Hagen, piano

IV

Wind Songs
Clara
Sexton in Central Park
Cafe Windows
Oranges with Chocolates

Daron Aric Hagen

Kathryn Greenbank, oboe David McGill, bassoon Shelley Showers, horn

Duncan Brinsmead: Student of Mason Jones
Michael Eto: Student of Dr. Vladimir Sokoloff
Douglas Hines: Graduating student of Todd Duncan
Daron Aric Hagen: Composition student of Ned Rorem
Kathryn Greenbank: Graduating student of John de Lancie
David McGill: Student of Sol Schoenbach
Shelley Showers: Student of Mason Jones

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For information about concerts please call Howard Kornblum at 893-5260.

#### THE FEDERAL RESERVE BANK OF PHILADELPHIA

and the

#### CURTIS INSTITUTE OF MUSIC

John deLancie, Director

Present a Student Recital

Wednesday, April 7, 1982

1

Impromptu...No. 3, Opus 90 in G Flat Major Fantasie Impromptu Opus 66 Etude Tableau Opus 33 No. 2, in C Major Ostinato...from Microcosmos No. 146 Franz Schubert Frederic Chopin Sergei Rachmaninoff Bela Bartok

Kathy Chi, Piano

П

Early in the Morning
Two Songs from "Dichterliebe"

Am Leuchtenden Sommermorgen Die Rose, Die Lilie, Die Taube

Sure on This Shining Night Don Quichotte A Dulcinee

Chanson Romantique Chanson Epique Chanson A Boire Ned Rorem Robert Schumann

> Samuel Barber Maurice Ravel

Douglas Hines, Baritone Michael Eto, Piano

Ш

Sonato No. 6, in One Movement . . . for Violin Solo Introduction and Rondo Capriccioso

Eugen Ysaye Camille Saint-Saens

Hirona Oka, Violin Michael Eto, Piano

Dr. Vladimir Sokoloff, Director of Concert Programs

The Steinway is the official piano of the Curtis Institute of Music.

NO SMOKING PLEASE



#### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 7 April 1982 at 8:00pm

> Senior Student Soloists with

> > Symphony Orchestra

of
The Curtis Institute of Music
conducted by
WILLIAM SMITH

I

Concerto for Marimba and String Orchestra

Antonio Vivaldi-William Smith (1678-1741)

(Mr. Smith's transcription is from the Sonata in D for Violin and Basso Continuo)

Moderato—Allegro moderato Largo Vivace

Carol Stumpf, marimba

II

Concerto No. 1 in G minor, Op. 25
Molto allegro con fuoco

Felix Mendelssohn (1809-1847)

Andante

Molto allegro e vivace (movements are continuous)

Graydon Goldsby, piano

#### INTERMISSION

III

Concerto No. 1 in F# minor, Op. 1

Sergei Rachmaninoff (1873-1943)

Vivace Andante

Allegro vivace

Gavin Martin, piano

IV

Symphonic Variations

Cesar Franck (1822-1890)

Stephanie Wendt, piano

Carol Stumpf: Graduating student of Gerald Carlyss Graydon Goldsby: Graduating student of Jorge Bolet Gavin Martin: Graduating student of Gary Graffman Stephanie Wendt: Graduating student of Jorge Bolet

Michael Bookspan prepared the Vivaldi

#### THE ORCHESTRA

VIOLINS

FLUTE

Robert Rinehart Suzanne Leon Maria Bachmann Celine Leathead MENDELSSOHN: Bart Feller, Heidi Ruby RACHMANINOFF: Heidi Ruby, Bart Feller FRANCK: Gigi Mitchell, Bart Feller

Krista Bennion
David Salness
Maurice Sklar

OBOE

MENDELSSOHN: Betsy Starr, Lisa Messineo RACHMANINOFF: Betsy Starr, Lisa Messineo FRANCK: Betsy Starr, Susan Tully

Jun-Ching Lin Da-Hong Seetoo Martin Chalifour

CLARINET

Ivan Chan MENDELSSOHN: Vadim Kozarinsky, Burt Hara
Susan Synnestvedt RACHMANINOFF: Burt Hara, Vadim Kozarinsky
Willem Blokbergen FRANCK: Burt Hara, Vadim Kozarinsky

VIOLA

BASSOON

Joyce Ramée Donna Randall

David McGill Kathleen McLean

Geraldine Rice George Pascal

HORN

CELLO

MENDELSSOHN: Lori Amada, Shelley Showers RACHMANINOFF: Martin Tipton, Duncan Brinsmead, Shelley Showers, Lori Amada

Peter Stumpf Robert La Rue Lawrence Figg

David Ellis

FRANCK: Martin Tipton, Shelley Showers,
Duncan Brinsmead, Lori Amada

DOUBLEBASS

TRUMPET

Nicolas Tsolainos Calvin Liddle MENDELSSOHN: Benjamin Mundy, Stephen Luck RACHMANINOFF: Joseph Burzinski, Stephen Luck FRANCK: Benjamin Mundy, Joseph Burzinski

TROMBONE

Debra Taylor, Christopher Dudley, Blair Bollinger, (bass)

TIMPANI

MENDELSSOHN: David Sulvetta RACHMANINOFF: Patrick Shrieves

FRANCK: Kenneth Every

ORCHESTRA MANAGERS

ORCHESTRA LIBRARIAN

Nicolas Tsolainos Peter Stumpf Dr. Edwin E. Heilakka

PLEASE NOTE: THERE WILL BE A CONCERT HERE AT THE HALL ON MONDAY 12 APRIL. IT WILL

INCLUDE A PERFORMANCE OF "QUINCE'S DREAM" BY COMPOSITION STUDENT ROBERT

CONVERY. AND GAVIN MARTIN WILL PLAY FRANCK'S PRELUDE, CHORALE, AND FUGUE.

# THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Friday 9 April 1982 at 8:00pm

#### FORTY-FIFTH STUDENT RECITAL

Suite No. 5 in C minor
Prelude - Allemande - Courante Sarabande - Gavottes I, II - Gigue

Johann Sebastian Bach (1685-1750)

George Pascal, viola

II

Sonata for Viola and Pieno, Op. 11, No. 4 Fantasie Paul Hindemith (1895-1963)

Thema mit Variationen
Finale (mit Variationen)

Phyllis Kamrin, viola David Lofton, piano

III

Jeux d'eau

Maurice Ravel (1875-1937)

Sonata in G minor, Op. 22
So rasch wie möglich - schnellernoch schneller
Andantino
Scherzo - Sehr rasch und markiert
Rondo: Presto - Prestissimo

Robert Schumann (1810-1856)

Seung-Hee Hyun, piano

George Pascal: Student of Michael Tree Phyllis Kamrin: Student of Michael Tree David Lofton: Student of Dr. Vladimir Sokoloff Seung-Hee Hyun: Student of Eleanor Sokoloff Karen Tuttle coached the Hindemith and Bach

PLEASE NOTE: There WILL be a concert here on Monday evening 12 April. It includes a performance of the opera, "Quince's Dream" by composition student Robert Convery. Also, Gavin Martin will play <a href="Perelude">Prelude</a>, Chorale, and Fugue by Cesar Franck.

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#### THE CURTIS INSTITUTE OF MUSIC ALUMNI ASSOCIATION

#### **CURTIS INSTITUTE ALUMNI WEEK 1982**

**APRIL 12 - 18** 

#### **OPENING - JOHN WANAMAKER COURT**

MONDAY - FREE

ABBA BOGIN - PIANO DAVID ARBEN - VIOLIN

Wanamaker's

**RUTH LAREDO - PIANO** 

8 PM Tickets \$10. PORT OF HISTORY MUSEUM THEATRE

s \$10. PENNS LANDING
Program includes:

Chopin Mazurkas, Beethoven Sonata (Les Adieux), Scriabin Etudes, Sonata No. 5.

Poem of Ecstacy, Rachmaninoff Etudes, Ravel, La Valse

TUESDAY - FREE

LOUISE PARKER - CONTRALTO JOHN RUSSO - CLARINET

WEDNESDAY 12 - NOON - FREE Wanamaker's

THURSDAY - FREE

Wanamaker's

BLANCHE BURTON - PIANO HERSHEL GORDON - CELLO MARCANTONIO BARONE - PIANO

12 - NOON Wanamaker's LINDA DE PASQUALE - PIANO Second Artist : To be announced

FRIDAY - FREE 12 - NOON Wanamaker's

DR. KEITH CHAPMAN - ORGAN Philadelphia Brass Soloists: GLENN DODSON - TROMBONE

MASON JONES - HORN
FRANK KADERABEK - TRUMPET
PAUL KRZYWICKI - TUBA
SEYMOUR ROSENFELD - TRUMPET

SATURDAY - FREE 12 - NOON

SOPHIE BRUNO - HARP
PATRICIA KENDEL - FLUTE
ROBERT KENDEL - OBOE
KATHLEEN WHITE - BASSOON

\* SATURDAY 3 PM Tickets \$10.

Wanamaker's

JENNIFER JONES - MEZZO SOPRANO
CORNELIUS SULLIVAN - TENOR
(ANDREW WILLIS - Accompanying)

CURTIS HALL 1726 Locust Street, Philadelphia, PA 19103

Program includes:

Bach, Handel, Mozart, Wagner, Rossini, Copland and

Excerpts from "Carmen" by Bizet

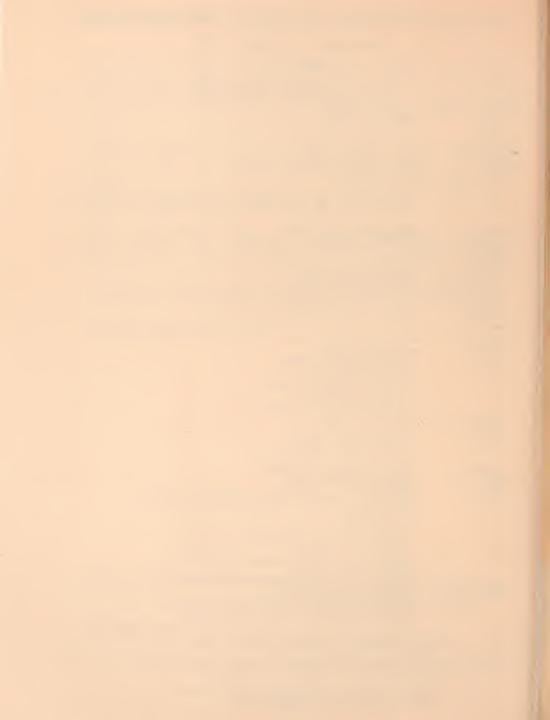
LOREN KITT - CLARINET (Program to be announced)

† SUNDAY EVE. 8 PM LEOPOLD STOKOWSKI CENTENNIAL CELEBRATION ZUBIN MEHTA - CONDUCTOR

The Symphony Orchestra of the Curtis Institute of Music ACADEMY OF MUSIC - Broad and Locust Streets

†For ticket information and/or reservations call CURTIS INSTITUTE - (215) 893-5272

ALL CONCERTS ARE FREE EXCEPT THE TWO MARKED WITH AN ASTERISK (\*) AND THE ONE MARKED WITH A DAGGER (†)



# THE CURTIS INSTITUTE OF MUSIC

# **ALUMNI ASSOCIATION**

presents



# Ruth Laredo

"America's first lady of the piano"

lew York Daily News

MONDAY, APRIL 12, 1982

Port of History Museum Theatre - Penns Landing

# Program

#### Ruth Laredo, Pianist

Four Mazurkas ..... Frederic Chopin Opus 6, No. 1, in F Sharp Minor Opus 63, No. 2, in F Minor Opus 7, No. 4, in A Flat Major Opus 33, No. 4, in B Minor Sonata No. 26 in E Flat Major, Opus 81 a ("Les Adieux) Ludwig van Beethoven Les Adieux: Adagio - Allegro L'Absence: Andante expressivo Le Retour: Vivacissimente Two Pieces Opus 57 Désir Caresse dansee Sonata No. 5, Opus 53 ("Poem of Ecstasy") . . . . . . Alexander Scriabin Allegro. Impetuoso. Con stravaganza intermission Four Preludes Opus 32 ...... Sergei Rachmaninoff No. 5, in G Major No. 6, in F Minor No. 9, in A Major No. 12, in G Sharp Minor La Valse ..... Maurice Ravel

The Steinway piano used in this evening's performance has been made available through the generosity of Wurlitzer Music Stores Inc., 1611 Chestnut Street, Philadelphia, for which The Curis Institute of Music Alumni Association is most grateful.

#### **RUTH LAREDO - Pianist**

One of the world's great pianists, Ruth Laredo has achieved distinction on three continents with her concerto and recital performances and recordings. In Japan she was hailed as "the greatest of American pianists". In Amsterdam, following her Concertgebouw debut, the critic wrote, "Ruth Laredo played with such outstanding vitality that it was high above anything that has been heard here in recent years". In New York, she has been called "astonishing" (NY Times), "smashing, sensational" (NY Post), and "one of today's dream keyboard artists — a total triumph" (Newhouse Newspapers).

Her recordings and performances of the complete Scriabin Sonatas and Preludes made history and sparked a great revival of interest in his work. She has currently made history through another first, recording the complete solo works of Rachmaninoff for CBS Masterworks. The final recording in the series, Volume 7, was nominated for a Grammy award in 1981 and was named Best Recording by a Keyboard Artist 1980 by Record World. Miss Laredo's Connoisseur Society recording of Ravel's La Valse, Valses Nobles et Sentimentales, and Gaspard de la Nuit won Best of the Year from Stereo Review and Saturday Review magazines.

A native of Detroit, Ruth Laredo attended the legendary recitals of Vladimir Horowitz as a child. She studied with Rudolf Serkin at The Curtis Institute of Music in Philadelphia and made her debut with the American Symphony under Leopold Stokowski at Carnegie Hall. She has since appeared as soloist with major American orchestras including the New York Philharmonic, Cleveland and Philadelphia Orchestras, Boston, Detroit, National, St. Louis, Indianapolis and Baltimore Symphonies and the Buffalo Philharmonic.

Ruth Laredo's recital tours take her to many of the most prestigious halls and series regularly, including the Kennedy Center and the Library of Congress in Washington, Orchestra Hall in Chicago, to such cities as Houston, Los Angeles, Baltimore, Milwaukee, St. Paul, Boston and Toronto, and to such major universities as Harvard, Yale, University of Michigan and Purdue.

On January 18, 1981, Miss Laredo made her Carnegie Hall recital debut in a program entitled, "Homage to Rachmaninoff". Of that performance, critic Donal Henahan wrote in the N.Y. Times, "She can hold her own with any pianist alive. She played with the filagreed elegance and attention to design that characterized Rachmaninoff's own pianism".

As a result of her identification with the music of Rachmaninoff, Ruth Laredo has just been commissioned by the prestigious international publishing firm of C. F. Peters Corporation to edit a new Rachmaninoff Urtext edition.

This Sunday, April 18, as we celebrate the Stokowski Centennial in Philadelphia, Miss Laredo will be performing at Carnegie Hall for the New York celebration. Miss Laredo is a Baldwin artist and records for Columbia Masterworks

The Alumni Association wishes to thank Mr. John de Lancie, Director of The Curtis Institute of Music, City Representatives Richard A. Doran and William B. McLaughlin, and their entire staff for making the Port of History Museum Theatre available for this evening's concert. Today, April 12, marks the first day of our "Curtis Alumni Week '82," and we appreciate the cooperation and enthusiasm shown by all concerned.

Curtis Alumni Week Committee: Diana Steiner Dickstein, Edith Evans Frumin, Robert Grooters, Raymond Hemingway, and Ingrid Sobolewska.

#### CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 12 April 1982 at 8:00pm

#### FORTY-SIXTH STUDENT RECITAL

Prelude, Chorale, and Fugue

Cesar Franck (1822-1890)

Robert Convery

(1954-

Gavin Martin, piano

Quince's Dream (An opera in one act)

> Reginald Pindell Gregory Hopkins Ruth D'Agostino John Myers Katherine Turner Ruth Starkey

David Gantsweg, flute Kathryn Greenbank, oboe Peter Stumpf, cello Richard Ranti, bassoon Michael Eto, piano

Peter Quince Nick Bottom-Pyramus Francis Flute-Thisby Robin Starveling-Moonshine Snout-Wall Snug-lion

Donna Randall, viola Celine Leathead, violin Carol Stumpf, percussion Thomas Jaber, conductor

Gavin Martin: Graduating student of Gary Graffman Reginald Pindell: Student of Raguel Adonaylo Gregory Hopkins: Student of Raguel Adonaylo Ruth D'Agostino: Student of Todd Duncan John Myers: Student of Todd Duncan Katherine Turner: Student of Raguel Adonaylo Ruth Starkey: Student of Raquel Adanaylo David Gantsweg: Graduating student of Julius Baker and John Krell Kathryn Greenbank: Graduating student of John de Lancie Richard Ranti: Student of Sol Schoenbach Celine Leathead: Student of Jascha Brodsky Donna Randall: Graduating student of Michael Tree Peter Stumpf: Student of Orlando Cole Michael Eto: Student of Dr. Vladimir Sokoloff Carol Stumpf: Graduating student of Gerald Carlyss Robert Convery: Composition student of Ned Rorem

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Concert Division Director

#### THE CURTIS INSTITUTE OF MUSIC

John de Lancie. Director Curtis Hall Fifty-seventh Season 1981-1982 Tuesday 13 April 1982 at 8:00pm

#### FORTY-SEVENTH STUDENT RECITAL

I

Sonata in C# minor, Op. 27, No. 2 ("Moonlight")

Ludwig van Beethoven (1770-1827)

Adagio sostenuto Allegretto Presto agitato

Prelude in G minor, Op. 23, No. 5 Prelude in G major. Op. 32. No. 5 Prelude in F minor, Op. 32, No. 6

Sergei Rachmaninoff (1873-1943)

Gustavo Rivero-Weber, piano

II

Duos for Two Violins Béla Bartôk Teasing song - Hungarian march - New Year's (1881-1945) song #1 - Burlesque - Dancing song - Wedding song - Pillow dance - New Year's song #4 -Dance of the fly - Sadness - Ruthenian dance - Ardeliana

Krista Bennion and Robert Rinehart, violins

III

Sonata in G major, Op. 78 Vivace ma non tropo Adagio Allegro molto moderato

Johannes Brahms (1833-1897)

Sarah Kwak, violin Gustavo Rivero-Weber, piano

Gustavo Rivero-Weber: Student of Jorge Bolet Krista Bennion: Student of David Cerone and Jaime Laredo Robert Rinehart: Student of David Cerone and Jaime Laredo Sarah Kwak: Student of Szymon Goldberg

PLEASE NOTE: There will be a concert-not previously announcedtomorrow evening (Wednesday 14 April). Included will be music of Bach, Mendelssohn, Brahms, Fauré, Soler, Handel, and Pierné.

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Howard Kornblum, Concert Division Director

#### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 14 April 1982 at 8:00pm

#### FORTY-EIGHTH STUDENT RECITAL

I

Sonate en re (transcribed by Susanna Mildonian)

(1729-1783) Georg Friedrich Händel

The Harmonious Blacksmith (transcribed by Carlos Salzedo)

(1685-1759)

Padre Antonio Soler

Impromptu-Caprice

Gabriel Pierné (1863-1937)

Susan Bennett, harp

TT

Toccata in D major, S. 912

Johann Sebastian Bach (1685-1750)

Variations sérieuses, Op. 54

Felix Mendelssohn (1809-1847)

Stephanie Wendt, piano

#### INTERMISSION

III

Sonata for Violin and Piano in A major, Op. 13
Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Gabriel Fauré (1845-1924)

Da-Hong Seetoo, violin Keiko Sato, piano

TV

String Quartet in A minor, Op. 51, No. 2
Allegro non troppo

Johannes Brahms (1833-1897)

Andante moderato

Quasi menuetto: Moderato - Allegretto vivace
Finale: Allegro assai

David Salness, violin Celine Leathead, violin Edward Gazouleas, viola Michael Kannen, cello

Susan Bennett: Student of Marilyn Costello
Stephanie Wendt: Graduating student of Jorge Bolet
Da-Hong Seetoo: Student of David Cerone
Keiko Sato: Graduating student of Mieczyslaw Horszowski
David Salness: Student of David Cerone
Celine Leathead: Student of Jascha Brodsky
Edward Gazouleas: Student of Michael Tree
Michael Kannen: Student of Orlando Cole

Mischa Schneider prepared the Brahms

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# THE CURTIS INSTITUTE

# OF MUSIC

# **ALUMNI ASSOCIATION**



presents

JENNIFER JONES

**LAMBERT ORKIS** 

**ANDREW WILLIS** 

**CORNELIUS SULLIVAN** 

**LOREN KITT** 

SATURDAY, APRIL 17, 1982 — 3 P.M.

### Program for Saturday Afternoon April 17, 1982

JENNIFER JONES - mezzo soprano CORNELIUS SULLIVAN - tenor ANDREW WILLIS - pianist LOREN KITT - clarinetist LAMBERT ORKIS - pianist

| l-    | All Praises to the Lord   |
|-------|---|
|       | Thanks be to Thee   |
|       | Ms. Jones   |
| 11-   | Die ihr des unermesslichen Weltalls Schöpfer ehrt, K.619 W. A. Mozart |
|       | Mr. Sullivan  |
| 111-  | In Si Barbara (from Semiramide)                                       |
|       | Ms. Jones   |
| IV-   | Dialogues (1957-58) (in four movements)                               |
|       | Mr. Kitt, Clarinet<br>Mr. Orkis, Piano                                |
|       |   |
|       | INTERMISSION  |
| V-    | Schmerzen R. Wagner   |
|       | Traume  |
| VI-   | Siegmund Heiss' Ich (from Die Walküre)                                |
| VII-  | Simple Gifts  |
|       | Zion's Walls  |
|       | Hymn Tune  Ms. Jones  |
| VIII- | The Flower Song (from Carmen) G. Bize  Mr. Sullivan                   |
|       | Seguidilla (from Carmen) G. Bize  Ms. Jones and Mr. Sullivan          |







CORNELIUS SULLIVAN

IRNNIFER IONES - Mezzo-soprano: Jennifer Jones was born in Wilmington, Delaware. Before graduating from the Curtis Institute of Musci, she won the Senior Student Audition in 1973 which led to her debut with the Philadelphia Orchestra. Her frequent Philadelphia performances include those at the Philadelphia Art Museum, The Moore College of Art, the Civic Center and many universities, schools, communic enters and churches. She has also appeared in her home town of Wilmington with the Delaware Symphony Orchestra. The Mantha Baird Rockeleller foundation and the Institute of International Education awarded her a grant. Ms. Jones was also a winner in the Montreal International Concours competition.

Her debut at Lincoln Center came in 1975 with the Symphony of the New World's production of Eugene Onegin. At the invitation of Zubin Mehta, Ms. Jones travelled to Israel where she performed with the Israeli Philharmonic Orchestra. Her many concert appearances in America include those with the New York and the Los Angeles Philharmonic Orchestras, as well as the Montreal and Baltimore symphonies and others. The conductors with whom she has performed are such luminaries as Ratael Frubeck de Burgos, Firch Leinsdorf and Sir Michael Tippett.

Als. Jones made her operatic debut this season with the New Jersey State Opera production of Norma, and Houston She sang in the Houston Grand Opera production of Blitzstein's Regima doing the role of Addle. Last year, she performed the role of Maddelena in Rigoletto in Philadelphia with Opera Ebony.

Both Maestros Zubin Mehta and Erich Leinsdorf have asked her to return for performances this coming season in Philadelphia and New York.

CORNELIUS SULLIVAN, Heldentenor: Cornelius Sullivan was born in Philadelphia, and has made his New York debut this season as Alvarado in Roger Session's Montezuma with the American Opera Center at Long Center and Long Center and made his American debut as Don Jose in Carram with the Palm Beach Opera. He will next sing his first professional Bacchus in Ariadne auf Naxos with the International Arts Festival of Corfu, Greece. Last season, Mr. Sullivan made his European debut as the Male Chorus in the Rape of Lucretia by Benjamin Britten with that festival

Recently, Mr. Sullivan was awarded first place in the highly respected Wagner Competition of the Liederkranz Society of New York City.

The turning point in Mr. Sullivan's career was during the Carmen he performed with Kammersaenger lames King Mr. King, convinced that baritone Sullivan would be a jugend heldentenor, persuaded him to try the change to tenor, which he did.

A graduate of The Curtis Institute of Music, Mr. Sullivan also studied at the Academy of Vocal Arts, Temple University, and is presently studying with Mr. Robert Grooters, faculty member at Curtis Institute.

From 1979 through the present, Mr. Sullivan is a member of the voice faculty of Rutgers University, Camden Campus, New Jersey.

Note: The performance of Britten's Rape of Lucretia will be re-broadcast this winter on television and radio throughout Southern Europe.

ANDREW WILLIS, Pianist: Andrew Willis is a graduate of The Curtis Institute of Music, where he studied with Mieczysław Horszowski. Mr. Willis has performed extensively in North and South America, and Europe as soloist, chamber musician and accompanish. He will receive his master's degree in accompanish and chamber music from Temple University, where he studies with Lambert Orkis and George Sementovsky.

Mr. Willis has been a member of the piano and chamber music faculty at the New School of Music since

ERIES

CENTENNIAL CONCERT

April 18, 1982







LAMBERT ORKIS

LOREN KITT, Clarinetist: Loren Kitt is a native of the state of Washington and a graduate of The Curils Institute of Music. Before joining the National Symphony in 1970, he performed with the Buffalo Philharmonic and from 1966—1969, served as principal clarinet of the Milwaukee Symphony. He has also been Professor of Music at the Oberlin Conservatory. Among Mr. Kitt's solo performances are the Washington premieres of Roque Gordero's Mansage Funebre and Messiaen's La Transfiguration de Notre Segneur Jesus Christ, and performances of the Copland Clarinet Concerto, Copland conducting, and Debussy Rhapsody for Clarinet and Mozart Clarinet Concerto in A, Antal Dorat conducting.

Mr. Kitt, who was a featured artist at the Spoleto festival of Two Worlds in 1976, has also been a guest artist with the Chamber Music Society of Lincoln Center. He has appeared with the Theater Chamber Players, National Symphony Wind Soloists, 20th-Century Consort, Emerson String Quartet, and as soloist for the first of the "An American Festival/Concerts at the Capitol" in May of '79. In 1980, Mr. Kitt was soloist with the National Symphony Orchestra in a performance of von Winter's Concertante for Clarinet and Cello, with Mstislav Rostropovitch.

LAMBERT ORKIS, Pianist: Lambert Orkis is a member of the 20th-Century Consort and the Romantic Chamber Ensemble, two groups which are in residence at the Smithsonian Institute in Washington, D.C. At Mstislav Rostropovitch's invitation, he joined the National Symphony as orchestral pianist for their 1980 tours of Japan, Korea, Argentina, Uruguay, and Brazil, as well as performing in Washington, Philadelphia, New York and Boston.

Mr. Orkis has performed with many notable artists, including Mstislav Rostropovitch, Eleanor Steber, Lucy Shelton, Mattiwilda Dobbs, the Emerson, Delos, and Curtis String Quartets. In 1981, he accompanied Mr. Rostropovitch for President and Mrs. Reagan and members of the Cabinet and Senate.

Currently, Mr. Orkis is Professor of Piano and Coordinator of the Master of Music Program in Piano Accompanying and Chamber Music at Temple University's College of Music. He received the Diploma and Bachelor of Music degree from The Curris Institute of Music, having studied with Eleanor Sokoloff, and the Master of Music degree from Temple University, where his teacher was Maryan Filar.

The Alumni Association wishes to thank the Director, Mr. John de Lancie, the Board of Directors, the staff and students of The Curtis Institute of Music, for their cooperation in making this year's "Curtis Alumni Week" a success.

Curtis Alumni Week Committee: Diana Steiner Dickstein, Edith Evans Frumin Robert Grooters, Raymond Hemingway, and Ingrid Sobolewska.

THE
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MUSIC

Rittenhouse Square, Philadelphia



#### SEVENTH FACULTY COMMEMORATIVE SERIES

honoring

## LEOPOLD STOKOWSKI

CENTENNIAL CONCERT

April 18, 1982 2:00 P.M.



In the 20th century the name Leopold Stokowski stands out as truly unique in the area of musical performances. His influence was such that many of the great instrumentalists who worked with him in the 1920's and 1930's developed styles of playing that, in themselves, reflected much of Stokowski's genius.

The Curtis Institute of Music has been, almost exclusively, the catalyst for these concepts and styles of teaching which eventually became a part of every symphony orchestra in America.

As the circles of radiation of his concepts reach further and further from their origins, and present generations accept these concepts of performance as having always been with us, it behooves us to pause and reflect. It is thus on the occasion of the 100th Anniversary of Leopold Stokowski's birth that we will hear today from some of the people who worked with him during these early days - who can tell us something of the developing forms and patterns which eventually evolved into the unique musical experience that became synonymous with the name Leopold Stokowski.

John de Lancie Director

# REFLECTIONS, MUSIC and REMINISCENCES



Abram Chasins, pianist and composer, studied with Ernest Hutcheson and Rubin Goldmark before coming to the Curtis Institute of Music in 1926 where he was a student of Josef Hofmann. At Josef Hofmann's request he established the Supplementary Piano Department at the Institute, which he directed for nine years. His association with Leopold Stokowski began at Curtis in 1926. Mr. Chasins appeared with Stokowski and the Philadelphia Orchestra in 1933 in the world premiere of the Chasins Plano Concerto No. 2. He has written more than a hundred works, and an orchestral version of his 3 Chinese Pieces became the first work by an American composer to be conducted by Arturo Toscanini. Mr. Chasins became music consultant to New York station WQXR, and shortly thereafter he was appointed Music Director of the station. From 1972-1977, he was musician-in-residence at the University of Southern California at Los Angeles and Director of the University's radio station. In addition to his accomplishments as pianist and composer, Mr. Chasins has achieved international fame as an author, lecturer, and teacher.

Sylvan Levin came to The Curtis Institute in 1927, where he studied piano with Moritz Rosenthal and conducting with Artur Rodzinski. He came into close contact with Leopold Stokowski during the first American performance of the original version of Mussorgsky's Boris Godunov. The conductor chose Mr. Levin to handle the endless details involved in such a production. Mr. Levin thus began an association with Stokowski that lasted for nearly twenty years. Mr. Levin's early conducting career included performances with the Philadelphia Grand Opera Company, the National Symphony in Washington, and — as associate conductor — the Philadelphia Orchestra. He organized the Philadelphia Opera Company and served as its conductor and artistic director. He also translated numerous operas into understandable (and singable) English. He has had a distinguished career in radio broadcasting and recording, serving as Music Director of New York's WOR and as Eastern Music Director of the Mutual Broadcasting System.

Presentation of "The Firebird"
painted by Dorothy Brett
Gift of Mr. and Mrs. Sylvan Levin

Ward Marston was born in Philadelphia and is a graduate of Williams College. In the past few years he has become an important figure in the esoteric world of rejuvenating early recordings, having produced remarkable long-playing re-issues of old discs for such record companies as RCA, Columbia, Desmar, International Piano Archive, Nimbus, Cameo Classics, and the Franklin Mint. Mr. Marston was the producer of a unique series of taped broadcasts encompassing the entire recorded output of Leopold Stokowski and the Philadelphia Orchestra. (The full series (known as the Morton C. Grad collection) is included in the Curtis Institute Leopold Stokowski Collection.) Mr. Marston owns possibly the most extensive collection of Stokowski recordings and memorabilia in the world.

Edna Phillips, a graduate of the Curtis Institute in 1934, was a distinguished pupil of Carlos Salzedo, For sixteen years she was the solo harpist of the Philadelphia Orchestra under Leopold Stokowski and Eugene Ormandy, being the first woman to occupy a solo desk in a major American symphony orchestra. She is known internationally for her efforts to explore and enlarge the harp literature. Among the many works written for her are the Concerto Antiqua by Peggy Glanville-Hicks, the suite, From Childhood, by Harl McDonald, and concertos by Nicolai Berezowsky, Erno Dohnanyi, Ernest Krenek, and Alfredo Ginastera. Among her many honors are the Philadelphia Award and the Gimbel Philadelphia Award.

DITHYRAMB:

LEOPOLD STOKOWSKI

for harp, flute and violoncello

1882-1977

Marilyn Costello (class of '49) John Krell (class of '42) Harry Gorodetzer (class of '38)

Marilyn Costello, John Krell and Harry Gorodetzer have all performed extensively under Leopold Stokowski's direction.

Harry Gorodetzer is one of the two remaining members of the Philadelphia Orchestra who were actually engaged by **Leopold Stokowski**. He has been a member of the Philadelphia Orchestra since 1936.

In addition to the numerous performances with Leopold Stokowski in his return engagements with the Philadelphia Orchestra from 1960 — 1968, **John Krell** was a member of the All-American Youth Orchestra that toured America in 1941. **Mr. Krell** was a member of the Philadelphia Orchestra from 1952 untill his retirement in 1981.

Marllyn Costello has been the solo harpist with the Philadelphia Orchestra since 1946.

#### A REMEMBRANCE OF THE MAESTRO:

The Universal Picture. "100 Men and a Girl" (c. 1937)
Starring Leopold Stokowski
(concluding scene of the film)



Ary Jean Léon Biller L'Après muli d'un Farin (k. 1883)



SAMUEL YELLIN

1886 - 1940

WINNER OF PHILADELPHIA BOK AWARD

(csps: Shall

"Music can say that which vannot be said by any other medium . . ."

For Mary with love



PRINCE

This photo, signed - "For Mary with love - Prince" - was dedicated to his lifelong friend and admirer, Mary Louise Curtis Bok Zimbalist, founder of The Curtis Institute of Music.

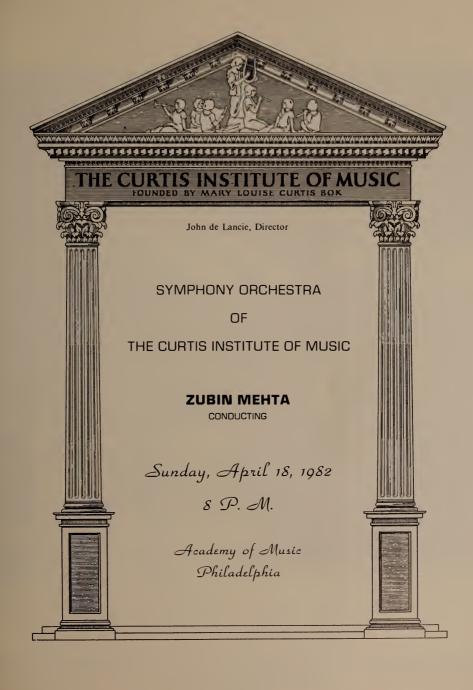
The Curtis Institute of Music dedicates this retrospective Centennial Tribute to Leopold Stokowski, World-famous Conductor, Teacher, Pioneer in Communications.

April 18, 1982



Mary Louise Curtis Bok and her father, Cyrus H. K. Curtis, founder of the Curtis Publishing Co. This picture was taken in 1924, the year the Institute was founded.

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Zubin Mehta

Zubin Mehta, now in his fourth season as Music Director of the New York Philharmonic, has conducted the Orchestra in concerts heard by over 40 million people — in the Philharmonic's home at Avery Fisher Hall, in New York City parks, on foreign and domestic tours, on weekly radio broadcasts and on public and commercial television. His association with the Philharmonic has been highlighted by such significant events as his first concert as Music Director, in New York's Central Park before an estimated 140,000 persons; highly acclaimed tours to the major European music festivals, Argentina, the Dominican Republic, Mexico and in the U.S.; numerous performances on PBS's Emmy Awardwinning series, "Live from Lincoln Center"; the inaugural concert of NBC's prime-time performing arts series, "Live from Studio 8H"; and two concerts at Harlem's Abyssinian Baptist Church. This season, after leading his first transcontinental tour with the Orchestra, Mr. Mehta conducts sixteen subscription weeks, or 51 subscription concerts, four non-subscription concerts; the September 23 Gala Pension Fund Benefit with Danny Kaye on "Live from Lincoln Center"; two Young People's Concerts; two educational concerts; the inaugural concert at Long Island University's C.W. Post Center Concert Theater; concerts at Cornell University and the Kennedy Center for the Performing Arts in Washington, D.C.; the Philharmonic's historic 10,000th concert on March 7, 1982; and performances during the Orchestra's 1982 spring series and Parks Concerts.

While away from the Philharmonic, Mr. Mehta travels to other music capitals of the world and continues to inspire critical

acclaim, audience excitement and ceremonial honors. Concurrent with his Philharmonic duties, Mr. Mehta is Music Director of the Israel Philharmonic, which he conducts in over sixty concerts each season. He also maintains close ties with his former orchestras, the Montreal Symphony and the Los Angeles Philharmonic. Mr. Mehta's tenure as Music Director of the Los Angeles Philharmonic lasted sixteen years, a period in which the orchestra rose to the international prominence it now enjoys, His appearance with the Berlin Philharmonic last summer marked Mr. Mehta's 20th anniversary with that orchestra. He also appears regularly with the Orchestra de Paris and, at the Mann Music Center, the Philadelphia Orchestra.

Opera is one of Mr. Mehta's great loves and Wagner's "Ring" cycle is of particular significance in his life. Last summer he made his annual appearance at the Teatro Comunale in Florence and conducted four performances of "Götterdämmerung." With these performances, Mr. Mehta has now conducted his first complete "Ring," "a sort of dream come true." In November he makes his annual appearance at the Vienna Staatsoper, this year conducting "Die Walküre."

Despite his constant activity and travel, Mr. Mehta is the devoted father of two children, Merwan and Zarina by an earlier marriage. His wife of twelve years, Nancy, travels frequently with him and currently serves on President Reagan's Task Force on the Arts. When his son, Merwan, graduated from Colgate University last Spring, the conductor flew from Florence between performances of Götterdämmerung to be there and was also awarded an honorary doctorate. Six weeks later he joined his father, Mehli Mehta, also a distinguished conductor and the Music Director of the American Youth Symphony, in Jerusalem to be specially honored: the dedication of the Mehli Mehta and Zubin Mehta Music Wing at the Mount Scopus campus of Hebrew University. On that occasion American Ambassador to Israel, Samuel Lewis, called the younger Mehta, "an institution all over the world..." and went on to say, "what Israel needs is more Mehtas and more music."

Mr. Mehta and the New York Philharmonic are embarked on a busy recording schedule for CBS Masterworks. They made the label's first digital recording and many subsequent releases have been similarly recorded. Among the recent releases are the Verdi Requiem, Mr. Mehta's and the Orchestra's first recording of the Mass and the industry's first digital rendering of the masterwork. The cast includes Montsserat Caballé, Bianca Berini, Placido Domingo, Paul Plishka and the Musica Sacra Chorus. Another digital release is the live recording of Isaac Stern's 60th birthday celebration and includes Mr. Stern, Itzhak Perlman and Pinchas Zukerman playing music of Bach, Mozart and Vivaldi. Beethoven's Symphony No. 3 ("Eroica"), Strauss' "Also Sprach Zarathustra," Stravinsky's "Petrouchka" and Tchaikovsky's Piano Concerto No. 1 with Emil Gilels complete the digital releases to date. There is also a Mehta/Philharmonic Brahms cycle in the making, which so far includes the Second and Fourth symphonies; the First and Second piano concertos with Daniel Barenboim; the Violin Concerto with Mr. Stern; the Double Concerto with Lynn Harrell and Mr. Zukerman, and the "Academic Festival" Overture. The 1979 recording of music from Woody Allen's film, "Manhattan", was the best selling new release in Philharmonic history.



Leopold Stokowski, thirty years old, was tall, handsome and commanding when he arrived from Cincinnati to take over the orchestra in the fall of 1912.

This photo reproduced from the book, "The Fabulous Philadelphian", with the kind permission of the author, Herbert Kupperburg

This page is generously sponsored by

#### STOKOWSKI REMEMBERED

Leopold Stokowski, the legendary conductor of the Philadelphia Orchestra (1912-1941), inspired the creation and development of The Curtis Institute of Music. A tour de force of the 20th century music world, Stokowski attained international acclaim as a musician, educator, and extraordinary pioneer in recordings, broadcasts, television, symphonic premieres and sound films. This conductorial genius introduced many contemporary American and European composers, beginning in 1915 with "The Firebird" by Igor Stravinsky, his friend and colleague, whose centennial anniversary is also being observed this year.

Stokowski's career in Philadelphia was intertwined with The Curtis Institute of Music from its inception in 1924. Mrs. Mary Louise Bok, the founder, shared with him a mutual interest in the musical education and performance of talented young artists. This led to the establishment of a tuition-free institution, which has benefitted hundreds of artists now performing in all parts of the world. The Charter of The Curtis Institute was signed on Stokowski's birthday, April 18, 1924.

Cognizant of the Institute's importance in the musical world Stokowski wrote to Mrs. Bok, "I have always dreamed of an ideal training method for our Orchestra (Philadelphia) . . . at last it has come . . . in the student orchestra of The Curtis Institute." This indomitable musical "lion" was the conductor, consultant and teacher who, with the founding of The Curtis Institute of Music, created a school of American symphony players - insuring the highest standards of teaching by bringing the principals of the Philadelphia Orchestra to serve as faculty at the Institute, a tradition which prevails to this day.

Stokowski was born in London, the son of a Polish father and an Irish mother, on April 18, 1882. His musical talents were manifested from an early age. After attending Queen's College, Oxford, and the Royal College of Music in London, he obtained the position of organist at St. James in London at the age of 18. Five years later he became the organist of St. Bartholomew's in New York. It was during this period that his interest in conducting developed and culminated in his engagement as conductor of the Cincinnati Symphony in 1909. His meteoric rise in the musical world began with his association as conductor with the Philadelphia Orchestra in the 1912-13 season. His major accomplishments came to the fore in developing the renowned 'Philadelphia sound'; changing the seating of the orchestra; discarding the baton (his hands were to become as famous as his music); conducting most of the repertory from memory, and dramatically introducing his own orchestral transcriptions, two of which are programmed tonight.

Stokowski initiated a sixty year dedication to musical experiences with the American premiere of Mahler's "Symphony of a Thousand". In 1917 the Philadelphia Orchestra made its first recording with the Victor Co. He conducted the first electrical recording in 1925. In musical broadcasting he pioneered a radio series for NBC (1932) bringing additional renown to the Philadelphia Orchestra. This was followed in 1936 by the Philadelphia Orchestra's first trans-continental tour, which augmented the increasing fame of his musical skills. His Hollywood career began with the film "The Big Broadcast of 1937", followed by "One Hundred Men and a Girl" which featured the introduction of Stereophonic Sound. His crowning achievement in films was his collaboration with Walt Disney in "Fantasia", which has come to be recognized as the beginning of a new art form.

by Ben Wolf

Stokowski was the first orchestral conductor in this country to create the aura of a movie star. His Adonis-like figure standing on the podium captivated the audiences. He enjoyed speaking to the audiences, sometimes scolding them for lack of appreciation of modern music, and voicing his objections to their knitting or coughing during a performance.

A milestone in American musical history was dramatized when Stokowski joined the forces of the Philadelphia Orchestra, the Philadelphia Grand Opera Co. and The Curtis Institute of Music for the American premiere of Alban Berg's masterpiece "Wozzeck", Nov. 19, 1931. The following year he introduced Schoenberg's "Gurrelieder" and the world premiere of Varase's "Ameriques" which especially aroused the ire of the audiences. The Board of Directors of the Philadelphia Orchestra succumbed to the pressures of public opinion and requested Stokowski to eliminate the "debatable music" from future concerts. His defiance of this edict culminated in the performance of Soviet music at Youth concerts, leading to his resignation as Musical Director of the Philadelphia Orchestra in 1936, but he continued as co-conductor for several years.

Stokowski introduced concerts for children and for youths as early as 1921. Another courageous initiative led to encouraging women to enter the symphonic field. Edna Phillips, a Curtis graduate, was the first woman to enter a major American symphony, which she did as First Harpist in 1931. After his resignation from the Philadelphia Orchestra he organized the All-American Youth Orchestra which toured South America and the United States (1940-1942).

His devotion to his adopted country led to American citizenship in 1915. He married American women; Olga Samaroff, a concert pianist who encouraged him to become a conductor; Evangeline Johnson, a liberal and artistic heiress; and Gloria Vanderbilt. He had three daughters and two sons. His children and grandchildren are with us for this Centennial Celebration sponsored by The Curtis Institute of Music.

At age 94, "Stokie" - as he was affectionately called by his colleagues and friends - was offered a year's contract for recordings, but characteristically, he insisted on a six year contract in order to celebrate his Centennial. He remained in England where he died in Nether Wallop, Hampshire on September 13, 1977. Leopold Stokowski had a long and joyful journey through life and he left a valued heritage in the world of music, education and communication.

Esther M. Klein

This page is generously sponsored by

# Rittenhouse Square Committee For The Philadelphia Orchestra . . .

Initiated the LEOPOLD STOKOWSKI MEMORIAL CONDUCTING FELLOWSHIP and presented the MARCEL TABUTEAU CHAIR to The Curtis Institute in 1979.



#### CENTURY IV CELEBRATION

In 1982, the City of Philadelphia, which William Penn founded in 1682, will celebrate the three hundred years of traditions brought by its creator and the myriad people, experiences, and cityscapes his vision spawned. Building upon Penn's solid foundation, within half a century Philadelphia had become the grandest city of England's colonies: second in size and importance only to London, itself. It has been a major city ever since.

In honoring this city, the civic, business and community leaders that comprise the Century IV Celebration Committee of the City of Philadelphia seek neither to simply examine Philadelphia's rich historic past nor to simply present current attributes. The Committee recognizes that a city only satisfied to look backward to past achievement cannot survive and flourish in the present. That is why Philadelphia's celebration is called Century IV. This name symbolizes the desire — indeed the necessity — to use the past and the present as tools to chart Philadelphia's direction in the years ahead.

As a major event in the Century IV Celebration, this recognition of Leopold Stokowski's 100th Birthday by The Curtis Institute of Music pays tribute to a man who, more than any other in the 20th century, carried the fame of the City of Philadelphia throughout the world. He created in this city one of the great musical organizations in history that has been the focal point of the cultural life of our city since Stokowski's arrival in 1912.

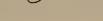
The Century IV Celebration, then, promises to be a celebration of Philadelphia's heritage, the wealth of its current resources, and, most importantly, its dreams for the future.

The Century IV Celebration offers every citizen — private and corporate — a once in a lifetime opportunity to appropriately showcase our city for the world.

The Leopold Stokowski Memorial Fund for Orchestral Studies is being established by The Curtis Institute of Music during this centennial celebration of the Maestro's birth as a permanent remembrance of a man who shaped the destiny of the symphony orchestras of the 20th century.

This fund will provide continuity for the superior orchestral training which has been one of the prides of The Curtis Institute since its very beginning.

This evening's performance is the living testimony to the realization of Leopold Stokowski's dream as he expressed it himself in 1925, in a letter which is reproduced on page seventeen of this program.





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Photograph - Courtesy of Mr. Curtis Davis

Leopold Stokowski on the stage of the Royal Albert Hall in London on the occasion of a 90th Birthday Party given by Prime Minister Edward Heath and also commemorating the 60th Anniversary of Stokowski's first appearance with the London Symphony.

From: The Rt. Hon. Edward Heath, M. B. E., M.P.



#### HOUSE OF COMMONS

I warmly welcome this Centenary Tribute to Leopold Stokowski and the establishment of the memorial fund for orchestral studies.

Music owes him so much on both sides of the Atlantic, and I for one will never forget my debt to him for the performances I heard and the records of his I constantly play.

February 1982

Farm freek

This page is generously sponsored by

The Curtis Institute of Music gratefully acknowledges the support of the MAJOR DONORS for this historic occasion and the Leopold Stokowski Memorial Fund for Orchestral Studies.

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### This evening's tribute has been generously supported by the following Alumni of The Curtis Institute of Music:

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<sup>\*</sup>Asterisks denote Alumni of The Curtis Institute of Music



# "FANTASIA"

"Walt Disney, after a hard day's work on his first full-length animated feature, Snow White and the Seven Dwarfs, was dining alone at Chasen's Beverly Hills restaurant and saw Stokowski at a nearby table dining in equally solitary splendor. "Why don't we sit together?" he called out, extending a welcoming hand. Stokowski smiled his assent and moved over. "I've been hoping for years," Stokowski said, as he sat down, "for you to do a full-length animated musical picture in which the dramatic and dynamic range of great music would be coordinated with the unlimited freedom of your cartoon imagery. What a magical fanta-zee-ah that could be!" "If you'll conduct it, we'll do it," said Disney.

"Destiny had contrived their meeting at that fortuitous point when every movie house of every country had converted to sound. However, sound systems were still primitive and the talkies had yet to produce a film that had the artistic power and beauty of the greatest silent pictures. Now, Stokowski told Disney, the science of reproducing sound coordinated with film images, using first-class music, fine stories, and choreography, could produce an entirely new art.

"Their intentions and attitudes are revealed in two letters. Disney wrote to his New York representative on October 26, 1937: "I am all steamed up over the idea . . . and believe that the union of Stokowski and his music, together with the best of our medium, would be the means of a great success and should lead to a new style of motion picture representation." Stokowski wrote to Disney on November 2: "I am thrilled at the idea of recording *The Sorcerer's Apprentice* with you, because you have no more enthusiastic admirer in the world than I am."

"In 1941, Stokowski, Disney, and their associates received a special award from the Academy of Motion Picture Arts and Sciences for expanding film horizons."

The above are excerpts from "Leopold Stokowski - A Profile" by Abram Chasins - Hawthorn Books, Inc., 1979.

Abram Chasins is a former student and former faculty member of The Curtis Institute of Music. His brilliant career is marked with successes in virtually every field of music - as a composer, performer, teacher, writer and spokesman for the advancement of good music everywhere. A significant part of Mr. Chasins' early career was with Leopold Stokowski during the very peak years of his association with The Philadelphia Orchestra.



Leopold Stokowski recording "Fantasia" - 1939.



©Disney Productions

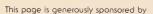
The Curtis Institute of Music Alumni Association West, Inc.



# MESSAGE STOKOWSKI

ON THE OCCASION OF THE FIRST TRANS-CONTINENTAL TOUR OF THE PHILADELPHIA ORCHESTRA-1936

MUSIC ean say that which cannot be said by any other medium . . . and these expressions are of supreme importance to us all. For example . . . in the Passaeaglia of Baeh are two places in which the music reaches upward with superhuman intensity and burning exaltation. If we hear this music only once in our life, and if we feel it and rise upward with it, our life will be ehanged forever . . . we shall have a new idea of how thrilling and exciting life can be. The same is true of the great climax at the end of the First Symphony of Brahms. This music is quite different from Bach but it has the same power to evoke in us an overwhelming wave of eestasy. There are hundreds of other examples, of which I will mention a few. In the final seene of Wagner's "Twilight of the Gods" there mounts up wave after wave of emotion, each higher and more gripping than the last, until finally we reach an exalted place from which we can see all of Life and Death and Love and Peace. Such an experience gives us a new conception of the majesty and beauty of Life. The genius of Wagner ranges far in other directions. In the Venusberg music of Tannhäuser is expressed the most unrestrained voluptuousness of the sex creative powers in us all, and in "Tristan und Isolde" these same powers are raised to a sublime height through the fire of sacrifice. In Debussy's "L'Apres-midi d'un Faune" the mystery and sensuousness of love is sung with primitive Greeian beauty and the inserutable magic of remote ages. In the Fourth Symphony of Sibelius we hear the melaneholy that is deep in our souls because life is sometimes baffling and nature remote and indifferent. Sibelius wrote this symphony with his blood. Here is music which expresses the darkness and confusion of life today . . . music so abstract and yet so emotional that to hear it is an overwhelming experience. It is music like this ... of the highest inspiration ... that we shall play on this tonr. We have been playing this music through records and radio, but now we can play it for you personally, and have that direct psychological contact with you that is such a unique experience when making and listening to music together. This friendly communion through music will be satisfying and inspiring in the degree in which we open our hearts to the sublime meaning which lies deep within the sensuous delight of harmonious sounds and inter-relating rhythms. This deeper significance of music is its greatest glory and ean make our life richer . . . when we are ready to hear and understand its meaning.





This page is generously sponsored by



Leopold Stokowski with the Symphony Orchestra of The Curtis Institute of Music in the Common Room of the Institute, circa. 1926.

I have always SREAMES of AN ISGAL TRAINING METHOS FOR our Orchestra \_ At last it is come — IN the student orchestras of the Curlis Institute. develop completely trained young ARTISTS fully spuipped for EUCR) school of symphony playing -An opportunity of the highest value to our orchestra

This handwritten note from Leopold Stokowski was reproduced in the Philadelphia Orchestra program — 1924-1925.



### SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE

**VIOLINS** 

Nicolas Danielson Sarah Kwak Hirono Oka Robert Rinehart Cathy Meng Ming-Feng Hsin Maria Bachmann Laura Park Michi Sugiura Diane Pascal Celine Leathead Violaine Melançon Sharman Plesner Jun-China Lin David Salness

Suzanne Leon Maurice Sklar Da Hong Seetoo Martin Chalifour Krista Bennion Pascale Beaudry Ivan Chan Susan Synnestvedt Alexander Simionescu Sara Parkins Mitchell Newman Emmanuelle Boisvert John Wu Willem Blokbergen Pyinah Chon Shlomo Luwish

VIOLAS

Igor Polesitsky Matthias Buchholz Joyce Ramée Donna Randall Phyllis Kamrin Geraldine Rice George Pascal Amy Brandfonbrener Nancy Thomas Edward Gazouleas Michael Stern

VIOLONCELLOS

Ramon Bolipata Sara Sant'Ambrogio Michael Kannen David Ellis Raymond Wang Eva Leininger Keith Robinson Peter Stumpf James Cooper Robert La Rue Lawrence Figg

**DOUBLEBASSES** 

David Fav Stephen Groat Joanne Di Maria Nicolas Tsolainos Calvin Liddle Timothy Cobb

HARPS

Susan Bennett Therese Elder Paula Provo

**FLUTES** 

Bart Feller David Gantsweg Gigi Mitchell Heidi Ruby

OBOES

Kathryn Greenbank Mark McEwen Lisa Messineo Betsy Starr Susan Tully

CLARINETS

Paul Garment Burt Hara Vadim Kozarinsky David Neuman

BASSOONS

Nancy McDermid David McGill Richard Ranti Kathleen McLean

HORNS

Lori Amada Duncan Brinsmead Theodore Peters Shelley Showers Steven Silverman N. Martin Tipton

TRUMPETS

Joseph E. Burzinski Stephen Luck Scott Marino C. Benjamin Mundy

**TROMBONES** 

Blair Bollinger (bass) Christopher Dudley Torsten Edvar Debra Taylor

TUBA Matthew Good

TIMPANI

Carol Stumpf

PERCUSSION Kenneth Every Patrick Shrieves David Sulvetta

**CELESTA** Gavin Martin

**ORCHESTRA** MANAGERS Peter Stumpf Nicolas Tsolainos

**ORCHESTRA** LIBRARIAN Dr. Edwin E. Heilakka

# **PROGRAM**

SYMPHONY ORCHESTRA
OF THE
CURTIS INSTITUTE OF MUSIC
John de Lancie, Director

**Zubin Mehta, Conductor** Katherine Turner, Soprano

JOHANN SEBASTIAN BACH (1685-1750)

CHACONNE FROM THE PARTITA NO. 4 IN D MINOR, S. 1004

Orchestrated by Leopold Stokowski

ALBAN BERG (1885-1935) THREE EXCERPTS FOR VOICE AND ORCHESTRA FROM THE OPERA "WOZZECK"

(after Georg Büchner's drama)
Act I Scene 3 - Langsam
Act II Scene 1 - Allegro
Act III Scene 1 - Grave

Katherine Turner

INTERMISSION

RICHARD WAGNER (1813-1883) LOVE-MUSIC FROM THE 2nd AND 3rd ACTS OF "TRISTAN AND ISOLDE"

Freely transcribed by Leopold Stokowski

Material for the performance of the Berg was made available through the auspices of European American Music.

Tonight's program is being broadcast live on Philadelphia's Public Radio Station WUHY 91 FM and is being transmitted nation-wide through the extended program service of National Public Radio.



Katherine Turner, Soprano Soloist for this evening's performance. Katherine is a student at The Curtis Institute of Music. studying under Raquel Adonaylo.

# YOUTH CONCERTS WARM STOKOWSKI

Musicians Fortunate to Live Here, He Says; Praises New Chorus

# LAUDS CURTIS INSTITUTE

Pleased with the Youth Concert last week and apparently moved by their merits as musicians and in-Philadelphia's reception of his work, Leopold Stokowski, music director of the Philadelphia Orchestra, last night made public a statement of be able to have finely trained fresh appreciation.

delphia work under good condi-tions," Mr. Stokowski said, "and I Curtis Institute Orchestra, has often think how fortunate I am to given us most valuable co-operation for youth have shown what a large chestra chorus."

pablic there is here within the age range unrough adolescence to early adulthood.

"We recently have organized a chorus of women's and men's voices composed entirely of students from all the schools and colleges of and near Philadelphia which is remarkable for the freshness of tone and the intelligent and enthusiastic attitude of the students.

"We are fortunate in being near The Curtis Institute which has a fine musical library which they have always put at our disposal. Also fifteen members of the Philadelphia Orchestra were formerly students at the Curtis Institute and have been taken in the Orchestra purely on strumentalists.

"Whenever we do large choral works with soloists we are happy to voices from the Curtis Institute who "We musicians who, live in Phila- sing some of the solo parts. Sylvan be associated with such favorable in preparing solo singers, and is the circumstances. The new concerts conductor of the Philadelphia Or-

The above article appeared in the Philadelphia Public Ledger on January 15, 1934.



Above - The first page of Stokowski's Transcription which was first performed by the Philadelphia Orchestra on December 19, 1930.

# NOTES ON THE PROGRAM

The following program notes are as they appeared for the World Premieres of Leopold Stokowski's transcriptions and for the American Premier of Wozzeck. The annotations for the Bach Chaconne and the Tristan Synthesis (by Lawrence Gilman) are reprinted with the kind permission of the Philadelphia Orchestra Association. The annotations for Wozzeck (by Alfred Reginald Allen) are taken from the program of the Philadelphia Grand Opera Company, March 19, 1931.

CHACONNE FROM THE PARTITA NO. 2 IN D MINOR, S. 1004

JOHANN SEBASTIAN BACH

(Transcribed by Leopold Stokowski)

## Chaconne

This is a transcription for orchestra of the famous Chaconne for solo violin. The transcription (anonymous) is new, and the present performances are the first. The scoring is for full orchestra.

Bach's Chaconne, known to every frequenter of violin recitals, is the concluding movement of the second partita for violin alone, in D minor. It belongs to the period (1717-1723) during which Bach dwelt at Cöthen as Kapellmeister of Prince Leopold of Anhalt-Cöthen. The oldest known manuscript of the violin partitas and sonatas dates from about 1720—which narrows the probable date of the composition of the Chaconne to the three years 1717-20, so that Bach could not have been over thirty-five when he wrote this marvel of polyphonic skill and imagination.

The manuscript in question, discovered at St. Petersburg in not, as Pôlchau thought, in the handwriting of Bach, but in that of his wife, the incomparable Anna Magdalena, who wrote deceptively like her husband. On a blank page of the manuscript are handwriting exercises in a childish script, copies of examples set by Johann Sebastian for one of his children (perhaps Freidemann). Evidently the elder Bachs had their hands full.

chweitzer remarks that "it is very instructive to compare the Chaconne with the Passacaglia for organ, which is also in reality a chaconne"; and he proceeds to distinguish as follows the two forms: "The chaconne and passacaglia are derived from old dance forms, and are characterized by the fact that they are developed out of an ever-recurring theme of eight bars in 3/4 time. In the chaconne, this theme may appear in all the parts; in the passacaglia, it is confined to the bass."

But now listen to the learned author of the article "Passa-caglia" in *Grove's Dictionary* (latest edition): "The only material difference between the two [forms] appears to be that in the chaconne the theme is kept invariably in the bass, while in the passacaglia it is used in any part"—a distinction, it will be observed, precisely the opposite of that made by Schweitzer.

Certain of the older theorists, on the other hand, assert that the two terms are virtually interchangeable. De Brossard, in his Dictionnaire de Musique (1703-1705), declares that "the passacaglia is properly a chaconne. The only difference is that the pace is generally slower than that of the chaconne." J. G. Walther, in his Musikalisches Lexikon (1732), insists that "the passacaglia is inherently a chaconne." Mattheson (Kern Melodischer Wissenschaft, 1737) has it that the two forms are "brother and sister."

Thus the modern theorists not only differ among themselves, but they differ from their musicological forerunners. The puzzled student may therefore be excused for wondering whether Bach's Passacaglia is really a chaconne (as it would seem to be, if we accept the definition of Schweitzer and Spitta), and his Chaconne really a passacaglia (as it is if we accept the definition of Grove's Dictionary); or whether both are chaconnes, or both passacaglias; or whether it is scarcely worthwhile to attempt to find out.

Perhaps the sensible student, as well as the intelligent music lover, will decide to ignore the contentions of the pundits, and consider the great movement which is here presented in orchestral guise as (in Spitta's phrase) "a triumph of spirit over matter, such as even Bach never repeated": as the impressive spectacle of "an overpowering wealth of forms developed from a few sources, and displaying not only the most perfect knowledge of the technique of the violin, but also the most absolute mastery over an imagination the like of which no composer was ever endowed with."

And then Spitta lets loose his fancy: "Consider that all this was written for a single violin! And what scenes this small instrument opens to our view! From the grave majesty of the opening, through the anxious restlessness of the second theme, to the demi-semi-quavers which rush up and down like very demons, and which are veiled by the weird form of the third subject; from those tremulous arpeggios that hang almost motionless, like veiling clouds, to the devotional beauty of the movement in D major. . . . The spirit of the master urges the instrument to incredible utterance; at the end of the major section it sounds like an organ, and sometimes a whole band of violins might seem to be playing."

Essentially, the work is, as Parry succinctly calls it, "a series of variations on lines parallel to the time-honored 'divisions [variations] on a ground'-[bass], but laid out in such an admirable sequence, so far-reaching in musical interest, so copious in resource, that it holds its place as one of the most important of all movements ever written for the violin."

Both Mendelssohn (in 1847) and Schumann (in 1854) wrote piano accompaniments for the Chaconne. Raff arranged the Chaconne of Bach for orchestra in 1874; and in 1911, Maximilian Steinberg, son-in-law of Rimsky-Korsakoff, made an orchestral version of the piano transcription by Busoni.

A LBAN BERG, the composer of Wozzeck, was born in Vienna, Austria, February 9, 1885, and had spent most of his life in that city. Early in his boyhood, his great talent for music was manifest. Self-taught for some years, he had the good fortune to meet, in his nineteenth year, his only teacher, Arnold Schönberg, whose disciple he became. Before the advent of Wozzeck, Berg became well-known as a composer of great promise, for his works for piano, for voice, for string quartet, and modern music in other forms, among his later compositions being "Four Pieces for Clarionet and Piano" and "Three Pieces for Orchestra." In Wozzeck, Berg is said to have written "the first extended opera freed from the bonds of tonality."

Wozzeck was first produced at the Staatsoper, Berlin, on December 14, 1925, and created a veritable sensation, as "the most striking, musical event in the history of opera since Pelléas et Mélisande."

OZZECK is set to the drama by Georg Büchner, a strange and tragic figure, born near Darmstadt, Germany, on October 13, 1813, who, during his short life of twenty-four years, was a chemist zoölogist, mathematician, poet, and at twenty-two was acknowledged as a master of literary style. The manuscript of Wozzeck was found and published in 1879, after having been lost for over forty years. It is a curious mingling of fantastic imaginings, stark realism, intense tenderness, and murderous brutality. Büchner's revolutionary political ideas brought him into conflict with the government and he was forced to flee from Germany, finding asylum in Zürich, Switzerland, where he died in exile on February 19, 1837. Although Büchner lived and died a hundred years before our time, his writings are characterized by much of the frankness of the present-day modernists, and Berg's music is a fitting complement to the realism which is the keynote of the Büchner drama.

### **SYNOPSIS**

Georg Büchner's drama is a curious mingling of fantastic imaginings, stark realism, intense tenderness, and murderous brutality. Wozzeck, a wretched soldier, is the subject of everyone's abuse: ignorant, superstitious, and filled with fear of the supernatural. He is the victim of a rascally military doctor, who uses him as the subject of all sorts of crazy medical experiments, to which Wozzeck submits for the few pennies it adds to his pay, all of which he gives to Marie, his mistress and the mother of his child.

Marie is unfaithful to Wozzeck, succumbing to the charms of the Drummajor, who lures her from Wozzeck with his gorgeous uniforms and splendid physique. Wozzeck is first apprised of Marie's defection by the Captain and afterwards by the Drum-major himself, who boasts of his conquest. Wozzeck induces Marie to walk with him in the woods; his words and demeanor alarm her and she attempts to escape. He stabs her and as Marie dies, he staggers off.

### ACT I SCENE III MARIE

(Alone with the child)

Come, my boy! What do people want! You're only a poor harlot's child, and yet your unholy little face gives your mother so much happiness! (She rocks the child to sleep) Hush-a-by...

(She rocks the child to sleep) Hush-a-by . . . . Girlie, now what will you plan? You have a child, but no man! What earthly good would it do, If I sang all the night through: Hush-a-by, sweet little lad, From none is help to be had! Little Hans harness your six white horses, Give them fodder and drink anew, They'll eat no oats, They'll drink no water, Clear cool wine is their only due!

Clear cool wine is their only due!
The child has fallen asleep. Marie is absorbed with
her thoughts. Someone knocks on the window.

### ACT II

Short orchestral introduction

#### SCENE I

Marie's room. It is a bright sunny morning.

### MARIE

(She is sitting with her child on her lap...she holds a piece of mirror in her hand and admires herself in it)

How the gems shimmer? What kind of stones are they? What did he call them? (she ponders)

(To her boy who has just stirred) Go to sleep, sonny! Close your eyes (the child hides his eyes behind his hands) tight shut. Still tighter!—Now stay that way! (the child stirs again) Be still, or he'll come to fetch you!

Girlie, put your trunk lid down A gypsy boy's come to town, He will take you by the hand And lead you into Gypsyland.

(The child in terror has buried its head in the folds of its mother's dress, where it lies quite still)

(Looking at herself in the mirror again)
It's real gold, all right! A poor girl like I, only has a
little corner of this world to live in, and a tiny bit
of mirror. (impassioned) And yet I have lips as
red as those of the great ladies with their fulllength mirrors and their handsome gentlemen
who kiss their hands. And still I'm just a poor
wench!

(The child raises itself)

(Exasperated) Be quiet! Boy! Close your eyes! (she flashes light with the mirror) The Sand-man; see how he runs about on the wall . . .

(The child does not obey)

(Almost enraged) Close your eyes! Or he'll look right into you, so that you'll be blinded . . . (she shines light in its eyes)

### ACT III SCENE I

Marie's room. It is night. The room is lighted by a candle.

Marie sits at a table turning the leaves of her Bible, The child is nearby.

After a little while the music begins.

#### MARIE

(Reads in the Bible)

"And there is no guile found in His mouth" . . . Lord, Lord! Don't look at me! (she turns the

"But the Pharisees brought to Him a woman taken in adultery," "And Jesus said: I condemn thee not; go and sin no more." Lord! (she covers her face with her hands)

(Sorrowfully she considers the child)

The boy gives my heart a pang. Run away! (she pushes the child from her) He's pluming himself like a bird in the sunlight. (suddenly more mild) No, come, come here!

(She draws the child to her) Come to me!

(In a narrative vein) "Once upon a time there was a poor child that had neither father nor mother— They were both dead, and there was no one in the world to care for it. It becomes hungrier and hungrier, and it cried day and night. And, as long as it had no one left in the world . . "Franz has not come home: Yesterday he didn't, today he didn't . . . (she hastily turns the pages of the Bible) What is written about the Magdalen? ...

"... And she knelt down at His feet, and wept and kissed His feet and moistened them with her tears and anointed them with ointment ... "(beats her breast) Saviour! Oh that I could anoint Your feet!—Saviour, You forgave her her sin, forgive

me mine! . . .



ALBAN BERG (1885-1935)

#### GRAND OPERA-SEASON 1931-1932

Thursday Evening, November 19, 1931, at 8.15 o'Clock

### PHILADELPHIA GRAND OPERA COMPANY

WILLIAM C. HAMMER, General Manager

# WOZZECK

From the Drama by GEORG BÜCHNER
(In German)
The Music by ALBAN BERG

| MARIE                                   |  |  |
|---|--|--|
| WOZZECK                                 |  |  |
| THE CAPTAINBRUNO KORELL                 |  |  |
| THE DOCTOR                              |  |  |
| ANDRES                                  |  |  |
| THE DRUM-MAIOR                          |  |  |
| FIRST ARTISAN ABRASHA ROBOFSKY*         |  |  |
| SECOND ARTISAN BENJAMIN DE LOACHE*      |  |  |
| THE IDIOTALBERT MAHLER*                 |  |  |
| A SOLDIER                               |  |  |
| MARGRET EDWINA EUSTIS*                  |  |  |
| MARIE'S CHILD DORIS WILSON              |  |  |
| Soldiers Artisons Vouths Cirls Children |  |  |

| CONDUCTOR           | LEOPOLD STOKOWSKI        |
|---------------------|--------------------------|
| STAGE DIRECTOR      | WILHELM von WYMETAL, Jr. |
| ASSISTANT CONDUCTOR | SYLVAN LEVIN*            |
| CHORUS MASTER       | ANDREAS FLICMANN         |

The orchestra comprises the entire personnel of one hundred and sixteen members of the Philadelphia Orchestra: the stage band of twenty-five is composed of musicians selected from The Curtis Symphony Orchestra +

Above - A page from the program of the American premiere of WOZZECK.

\*Asterisks denote students of The Curtis Institute of Music who participated in this premiere.

The name **Sylvan Levin** appears on the above program as Assistant Conductor for WOZZECK. He was, in fact, much more to Leopold Stokowski for many years. Sylvan Levin came to the Curtis Institute of Music in 1928 to study piano with Moriz Rosenthal and conducting with Artur Rodzinski. His abilities immediately came to the attention of Leopold Stokowski who, at that time, was preparing a production of BORIS GODOUNOV. As Abram Chasins describes it in his book:

"Stokowski was enormously pleased with Sylvan's performance during the *Boris* production. Consequently he continued to delegate to Sylvan ever more challenging responsibilities, from coaching artists to conducting preliminary rehearsals, and at the end of the year named him his assistant conductor. Sylvan became indispensable, sweeping away all the chores that Stokowski had found so irksome, and he became "Stoki's man" in an evermore loval association that lasted almost twenty vears."



(Freely transcribed by Leopold Stokowski)

These excerpts from Wagner's matchless canticle of love and death are played without pause. This arrangement is of music drawn chiefly from the love duet of Act II, together with certain passages associated with the fateful encounter of the lovers in Act I and some of the poignant measures expressive of Tristan's longings and visions, from Act III; finally, the conclusion—that "singing and soaring flame" which we know as the *Liebestod*: music so drenched in sorrow and loveliness and exaltation that the world still shares Wagner's own wonder in the presence of it. "Tristan is, and remains, a marvel to me," he wrote candidly to the woman who had inspired it. "I am more and more unable to understand how I could produce such a thing." The mystery is still unsolved.

Tristan is unique not only among Wagner's works, but among all outgivings of the musical mind, because it is devoted, with an exclusiveness and concentration beyond parallel, to the rendering of emotional substances. This is the stuff of life itself; the timeless human web of desire and grief, sorrow and despair and ecstasy.

In this music, Wagner is at the summit of his genius. The terrible disquiet of the drama's opening scenes, the sky-shouldering ecstasies of the second act, Tristan's anguished end, and the final mood of luminous revelation and appeasement—these passionate transvaluations of love and death have called forth the greatest that he could give. He has steeped this sovereign music, with its immemorial pain and its soaring exaltation, in a tragic beauty so suffusing and reconciliatory that our possession of it is endlessly renewed.

For Tristan, like all excelling masterworks, becomes at every hearing a revival in the deeper sense, a thing as modern as tomorrow's dawn. "In great art are not only the hopes men set their hearts upon," wrote a sensitive student of imaginative values, "but also their fulfillment. For posterity, the passion of an age lives principally as a preparation for its poetry. And where but in poetry is the consummation? Where is to be found Dante's Paradise? Where, in all reason and sufficiency, but in Dante!" And where is to be found that paradise of the dreaming spirit and the desirous will toward which Wagner agonized through all his life—where, but in this insuperable song?

Like Blake, Wagner in his incandescent score transfigured the living flesh, bending his fiery gaze upon it until it became translucent, and he saw through it immortal, incandescent shapes, immortal patterns—"holy garments for glory and for beauty."



GREAT MUSICIANS, in the intensity of their artistic devotion, have often so completely polarized their menta and spiritual activities that they have lost touch with the living world and with humanity. The result is frequently a kind of perfection that approaches preciosity, a performance bareboned and rigid, a result that is effete, austere and intellectual rather than living and vital.

Leopold Stokowski brings to bear upon music his extraordinary talents in many fields of art and the sciences; a personality that is rich, vibrant and warmly integrated by experience; an encyclopaedic knowledge of music, and a technique
that is without like or parallel. His music is a synthesis ol
architecture and sculpture; of power and sensitiveness; of
visible rhythm and audible color; of Olympian majesty and of
human understanding. He has heard the voices, studied the
sounds and remembered the colors of many lands. He has
walked intimately with statesmen and merchants, princes and
children and philosophers, with Asiatic lamas and village
priests and Indian mystics; he has pondered the riddle of
mankind, and has learned to understand, to laugh and to love.

These things Stokowski brings to his incomparable art. These are the reasons why, when the lights are finally dimmed when the last violin is gently laid away, when the living flame that is Stokowski no longer vibrates before your eyes, the memorable, the unforgettable things will be the music he has made, not those who made it. This is as it should be; this is as Stokowski would have it, because for this he has dedicated to music the genius, the human understanding and experience, the powers of mind and heart that are singularly his own.



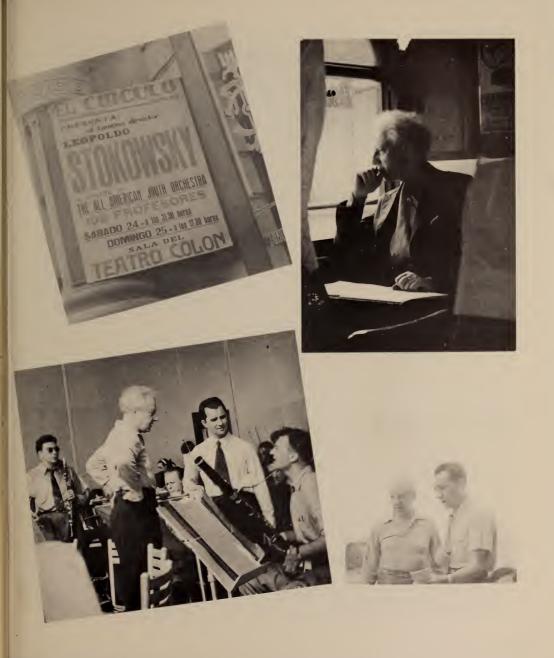


# THE ALL-AMERICAN YOUTH ORCHESTRA TOUR OF SOUTH AMERICA - 1940

"What Stokowski accomplished in 1940 was, and still is, miraculous. No other conductor has performed a comparable feat. The mere fact of his presence in front of an orchestra seemed sufficient to draw out, within days, the synthesized, disciplined, and recognizable "Stokowski sound." The youth orchestra had, of course, no other master; most of them had never even participated as members of an orchestra before. The orchestra was unmistakably and in every sense Stokowski's creation. Nevertheless, once he had chosen them, his treatment of them was identical to his treatment of the all-star Philadelphians. The Atlantic City concert, which Stokowski placed "among the most exciting experiences of my life," demonstrated beyond doubt that the All-American was fully ready to represent the United States to the other peoples of America.

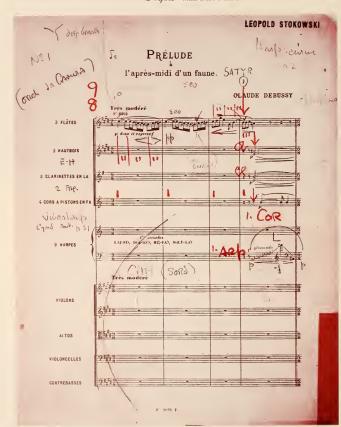
Music critic Henry Pleasants wrote in the *Philadelphia Evening Bulletin*: "Leopold Stokowski has given America another great orchestra... they played so well, indeed, that comparisons with the greatest orchestras were being made during the intermission conversations... There is vitality and enthusiasm here in an electrifying degree... The central force of the evening was, however, the pioneering and interpretive spirit of Mr. Stokowski."

The above are excerpts from "Leopold Stokowski - A Profile" by Abram Chasins - Hawthorn Books, Inc., 1979.





L'Après - muli d'un Faune



Above - The first page of Stokowski's score of "Afternoon of a Faun". Stokowski's interpretation of this masterpiece was a special favorite of his admirers.





JAN SIBELIUS AND LEOPOLD STOKOWSKI



AARON COPLAND WITH THE MAESTRO



LEOPOLD STOKOWSKI AND VAUGHAN WILLIAMS, courtesy of URSULA VAUGHAN WILLIAMS,

at the composer's home in England, 1957

This page is generously sponsored by

The American Friends of the Aldeburgh Festival and the Britten-Pears School For Advanced Musical Studies, of England.





# LEOPOLD STOKOWSKI LIBRARY AT THE CURTIS INSTITUTE OF MUSIC



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**ACADEMY OF MUSIC** 

Dr. Edwin M. Heilakka, Curator of THE LEOPOLD STOKOWSKI COLLECTION

from The Curtis Institute of Music

Mrs. William T. Justice Mrs. Adrian Siegel

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(AAUW, Philadelphia Branch)

Mrs. Emlen Etting, Mr. Henry P. McIlhenny Mr. Harris N. Hollin (Union League) Mr. Arthur Klein (Art Alliance)

Mr. Samuel R. Shipley, III (Locust Club)



#### CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 19 April 1982 at 8:00pm

THE CURTIS FACULTY SERIES

AARON ROSAND, VIOLIN DR. VLADIMIR SOKOLOFF, PIANO

Sonata in G minor "Devil's Trill" (transcribed by Fritz Kreisler) Larghetto - Allegro energico -Grave - Allegro assai

Giuseppe Tartini (1692-1770)

Partita No. 2 in D minor. S. 1004 Allemande - Courante -

Johann Sebastian Bach (1685-1750)

Sarabande - Gique - Ciaconne

### INTERMISSION

Adagio in E major, K. 262

Wolfgang Amadeus Mozart (1756-1791)

Rondo in C major, K. 373

Mozart

Valses nobles et sentimentales, 6 and 7 (transcribed by Jascha Heifetz)

Maurice Ravel (1875-1937)

Jeunes filles au jardin Federico Mompou (arranged by Joseph Szigeti from Scenes d'enfants) (1893- )

The Zephyr, Op. 30, No. 5

Jenő Hubay (1858-1937)

Sea-Shell (arranged by Efrem Zimbalist)

Carl Engel (1883-1944)

Carmen Fantasie (on themes from the Bizet opera, further arranged by Efrem Zimbalist) Pablo de Sarasate (1844-1908)

ENCORES listed on reverse side

This evening's recital is being broadcast over station WUHY-FM as part of twenty-six Monday evening broadcasts in the series "Concerts from Curtis." WUHY is 90.9 on the FM dial.

### ENCORES

| Wie Melodien op.105 no.1 "Contemplation" arr. Heifetz            | Brahms   |
|--|----------|
| "Ao pé da foguera" (Preludio 15) "At the fireplace" arr. Heifetz | F. Valle |
| "The Furious" movement from<br>Sonata no.2 for solo violin       | Ysaÿe    |

Ravel

Pièce en forme de Habañera

### CURTIS INSTITUTE

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Tuesday 20 April 1982 at 8:00pm

### FORTY-MINTH STUDENT RECITAL

Sonata for Piano in D major, K. 576

Wolfgang Amadeus Mozart (1756 - 1791)

Adagio

Allegretto

Hiejae Rho, piano

Roethke Songs for Soprano and Piano (1981) Under a Southern Wind - Open House -

Norm Stumpf (1957-

The Adament - The Waking -

Summer's Day

Katherine Turner, soprano Arnan Wiesel, piano

### INTERMISSION

III

Prayer for Peace (1982)

Allegro

Lento moderato

Andante-Allegro-Andante

(1961-

Daron Aric Hagen

VIOLINS

VIOLAS

CELLOS

Nicolas Danielson Sarah Kwak Cathy Meng Maria Bachmann

Joyce Ramée Phyllis Kamrin Nancy Thomas Michael Stern

Robert La Rue Keith Robinson Lawrence Figg Peter Stumpf

Diane Pascal David Salness

DOUBLEBASSES

Suzanne Leon Krista Bennion Mitchell Newman Emmanuelle Boisvert

Willem Blokbergen

David Fav Timothy Cobb

Daron Aric Hagen, conductor

Hiejae Rho: Student of Eleanor Sokoloff Katherine Turner: Student of Raquel Adonaylo Arman Wiesel: Student of Seymour Lipkin Norm Stumpf: Composition student of Ned Roram Daron Aric Hagen: Composition student of Ned Rorem

These performances of the compositions by Mr. Stumpf and Mr. Hagen are World Premieres.

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to the quality of these recitals by remembering that the starting time for our events is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

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The taking of photographs and the use of recording equipment in the Hall are not allowed without authorization.

The Steinway is the official piano of The Curtis Institute of Music.

For information about concerts please call Howard Kornblum at 893-5260.

### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 21 April 1982 at 8:00pm

### FIFTIETH STUDENT RECITAL

THE DOUBLEBASS CLASS

OF

ROGER SCOTT

I

Sonata in G minor
Largo - Corrente (allegro con spirito) Adagio - Vivace

Henry Eccles (1670-1742)

Timothy Cobb, doublebass Stephanie Wendt, piano

II

Sonata in G major
Prelude (adagio) - Allegro Aria (affettuoso) - Adagio Gique (allegro) - Gavotte (allegro)

J. F. Dandrieu (1682-1738)

Calvin Liddle, doublebass David Lofton, harpsichord

III

Pièces en concert I Prélude II Siciliènne III La Tromba IV Plainte V Air du Diable

François Couperin (1668-1733)

Joanne Di Maria, doublebass Diane Meredith Belcher, harpsichord

# INTERMISSION

IV

Chanson Triste, Op. 2 Valse Miniature, Op. 1, No. 2 Serge Koussevitsky (1874-1951)

Nicolas Tsolainos, doublebass

Elegy

Giovanni Bottesini (1821-1889)

Nicolas Tsolainos, doublebass David Lofton, piano

v

Concerto for Doublebass Johann Baptiste Vanhal Allegro moderato - Adagio - Allegro moderato (1739-1813)

> David Fay, doublebass David Lofton, piano

Stephanie Wendt: Graduating student of Jorge Bolet
David Lofton: Student of Dr. Vladimir Sokoloff
Diane Meredith Belcher: Graduating student of John Weaver
Miss Di Maria and Mr. Fay are graduating this year

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THE CURTIS INSTITUTE MUSIC John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Friday 23 April 1982 at 8:00pm

### FIFTY-FIRST STUDENT RECITAL

Sonata for Unaccompanied Violin Andante - Allegro - Semplice

David Powell

Hirono Oka, violin

Villanelle for Horn and Piano

Paul Dukas (1865-1935)

Theodore Peters, horn Keiko Sato, piano

Fantasy in C major, Op. 17 Durchaus fantastisch und leidenschaftlich vorzutragen Mässig, durchaus energisch Langsam getragen, durchweg leise zu halten

Robert Schumann (1810-1856)

Ira Levin, piano

# INTERMISSION

IV

Elegy for Cello and Piano

Gabriel Fauré (1845 - 1924)

Sonata for Cello and Piano in D major, Op. 58 Felix Mendelssohn Allegro assai vivace - Allegretto scherzando -Adagio - Molto allegro e vivace

(1809-1847)

Raymond Wang, cello Arnan Wiesel, piano

Sonata for Violin Alone in E major, Op. 27, No. 6 Allegro giusto non troppo - Vivo

Eugène Ysaye (1858 - 1931)

Introduction and Rondo Capriccioso, Op. 28 Camille Saint-Saens

(1835-1921)

Hirono Oka, violin Michael Eto, piano

Sonata No. 7 in Bb major, Op. 83 Allegro inquieto - Andante caloroso - Precipitato

Sergei Prokofiev (1891-1953)

Ira Levin, piano

Mr. Powell's work receives this evening its World Premiere.

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John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 26 April 1982 at 8:00pm

#### FIFTY-SECOND STUDENT RECITAL

I

Sonata in D major, K. 576
Allegro
Adagio

Allegretto

Wolfgang Amadeus Mozart (1756-1791)

Wonmi Kim, piano

II

Sonata for Bassoon and Piano in G, Op. 168 Camille Saint-Saens
Allegretto moderato (1835-1921)
Allegro scherzando
Molto adagio - Allegro moderato

Richard Ranti, bassoon Wonmi Kim, piano

III

Fantasia in F# minor, Op. 28 Felix Mendelssohn
Con moto agitato - Allegro con moto - Presto (1809-1847)

Wonmi Kim, piano

#### INTERMISSION

IV

Quintet for Piano and String Quartet in A major, Op. 81 Allegro ma non tanto Dumka: Andante con moto Scherzo: Molto vivace (Furiant) Finale: Allegro Antonin Dvořák (1841-1904)

Nicolas Danielson, violin Igor Polesitsky, viola Ming-Feng Hsin, violin Michael Kannen, cello Wonmi Kim, piano

Wonmi Kim: Student of Jorge Bolet
Richard Ranti: Student of Sol Schoenbach
Nicolas Danielson: Graduating student of Szymon Goldberg
Ming-Feng Hsin: Graduating student of Jascha Brodsky and David Cerone
Igor Polesitsky: Graduating student of Michael Tree
Michael Kannen: Student of Orlando Cole

Felix Galimir prepared the Dvořák

This program is being broadcast over station WUHY-FM, 90.9.

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John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 28 April 1982 at 8:00pm

#### FIFTY-THIRD STUDENT RECITAL

I

Prelude and Fugue in D major, S. 532

Johann Sebastian Bach (1685-1750)

Chorale No. 3 in A minor

César Franck (1822-1890)

Lawrence Molinaro, Jr., organ

II

Trio for Violin, Cello, and Piano No. 1 in D minor, Op. 49 Molto allegro agitato Andante con moto tranquillo Scherzo Allegro assai appassionato Felix Mendelssohn (1809-1847)

Nicolas Danielson, violin Michael Kannen, cello
Wonmi Kim, piano

#### INTERMISSION

TTT

Quartet in A minor, Op. 51, No. 2

Allegro non troppo
Andante moderato
Quasi minuetto, moderato - Allegretto vivace
Allegro non assai

Johannes Brahms (1833-1897)

Nicolas Danielson, violin Igor Polesitsky, viola Ming-Feng Hsin, violin Michael Kannen, cello

Lawrence Molinaro, Jr.: Student of John Weaver
Nicolas Danielson: Graduating student of Szymon Goldberg
Michael Kannen: Student of Orlando Cole
Wonmi Kim: Student of Jorge Bolet
Ming-Feng Hsin: Graduating student of Jascha Brodsky and David Cerone
Igor Polesitsky: Graduating student of Michael Tree

Felix Galimir prepared the Mendelssohn and the Brahms

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#### THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Friday 30 April 1982 at 8:00pm

#### FIFTY-FOURTH STUDENT RECITAL

I

Andante in C major, K. 315

Wolfgang Amadeus Mozart (1756-1791)

Three Romances, Op. 94

Robert Schumann (1810-1856)

Sonata for Flute and Piano in D major, Op. 94 Andantino Sergei Prokofiev (1891-1953)

Allegretto scherzando Andante Allegro con brio

> David Gantsweg, flute Wonmi Kim, piano

#### INTERMISSION

II

Sonata for Viola and Piano, Op. 147 Moderato Dmitri Shostakovich (1906-1975)

Allegretto Adagio

> Amy Brandfonbrener, viola Nozomi Takashima, piano

> > III

Sonata No. 3 in D minor for Violin and Piano, Op. 108 Allegro Adagio Un poco presto e non sentimento Presto agitato Johannes Brahms (1833-1897)

Cathy Meng, violin Gavin Martin, piano

David Gantsweg: Graduating student of Julius Baker and John Krell
Wonmi Kim: Student of Jorge Bolet
Amy Brandfonbrener: Student of Joseph de Pasquale
Nozomi Takashima: Student of Dr. Vladimir Sokoloff
Cathy Meng: Student of David Cerone
Gavin Martin: Graduating student of Gary Graffman

PLEASE SEE THE OTHER SIDE FOR AN ANNOUNCEMENT ABOUT A SPECIAL CONCERT AND ABOUT A PREVIOUSLY SCHEDULED CONCERT THAT HAS BEEN CANCELLED

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THERE WILL BE A CONCERT HERE AT THE INSTITUTE ON SUNDAY AFTERNOON 2 MAY AT 3:00pm. MASON JONES WILL CONDUCT THE CURTIS BRASS AND PERCUSSION ENSEMBLE.

PLEASE NOTE: THE CONCERT ANNOUNCED FOR SUNDAY AFTERNOON 9 MAY HAS BEEN CANCELLED. THERE WILL BE NO CONCERT AT CURTIS THAT DAY.

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## THE CURTIS INSTITUTE OF MUSIC John de Lancie, Director Curtis Hall Fifty-seventh Student Recital Sunday 2 May 1982 at 3:00pm

#### FIFTY-FIFTH STUDENT RECITAL

The Curtis Brass and Percussion Ensemble conducted by MASON JONES

| Intrada  | Georg Friedrich Handel<br>(1685-1750)   |
|--|---|
| Psalm Fantasia   | Johann Pachelbel<br>(165301706)         |
| Student Songs  | Johannes Brahms<br>(1833-1897)          |
| Angels   | Carl Ruggles<br>(1876-1971)             |
| Sokol Fanfares from <u>Sinfonietta</u>                 | Leos Janáček<br>(1854-1928)             |
| Two Movements for Four Horns                           | Paul Hindemith (1895-1963)              |
| O Sacred Head (for Trombone Quartet)                   | Johann Sebastian Bach<br>(1685-1750)    |
| Pavane (for Trombone Quartet)                          | Tielman Susato<br>(1500-1561)           |
| Canzone (for Trombone Quartet)                         | Biagio Marini<br>(1587-1663)            |
| L'Atlantide (cadence from the Ballet "Th               | he Genies") Henri Tomasi<br>(1901-1971) |
| Excerpts from Symphony No. 4, Op. 54 "Poem of Ecstasy" | Alexander Scriabin<br>(1872-1915)       |
| Crucifixus   | Antonio Lotti<br>(1662-1740)            |

#### THE ENSEMBLE

| Lori Amada       |
|------------------|
| Duncan Brinsmead |
| Theodore Peters  |
| Shelley Showers  |
| Steven Silverman |

HORNS

N. Martin Tipton Susan Carroll (guest) Young Yul Kim (guest)

#### TRUMPETS

Stephen Luck
Scott Marino (on leave)
C. Benjamin Mundy
Bud Taylor (guest)

#### TUBA

Matthew Good

#### TROMBONES

Blair Bollinger, bass Christopher Dudley Torsten Edvar Debra Taylor

#### TIMPANI AND PERCUSSION

Kenneth Every Patrick Shrieves Carol Stumpf David Sulvetta The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to the quality of these recitals by remembering that the starting time for our events is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

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John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Monday 3 May 1982 at 8:00pm

#### FIFTY-SIXTH STUDENT RECITAL

I

Cantabile et Presto

Georges Enesco (1881-1955)

Morceau de Concours

Gabriel Fauré (1845-1924)

Bart Feller, flute Stephanie Wendt, piano

TT

Sonata No. 31 in Ab major, Op. 110 Moderato cantabile Ludwig van Beethoven (1770-1827)

Allegro molto - Molto espressivo Adagio ma non troppo - Fuga: Allegro ma non troppo

Kenneth Kelter, piano

#### INTERMISSION

III

Sonata in A major, D. 959 (Op. Posth.)
Allegro
Andantino
Scherzo: Allegro vivace
Rondo: Allegretto

Franz Schubert (1797-1828)

Kenneth Kelter, piano

Bart Feller: Student of Julius Baker and John Krell Stephanie Wendt: Graduating student of Jorge Bolet Kenneth Kelter: Graduating student of Gary Graffman

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John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982

#### THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Tuesday 4 May 1982 at 8:00pm

#### FIFTY-SEVENTH STUDENT RECITAL

I

Sonata for Horn and Piano, Op. 17
Allegro moderato
Poco adagio
Rondo

Ludwig van Beethoven (1770-1827)

Adagio and Allegro for Horn and Piano, Op. 70

Robert Schumann (1810-1856)

N. Martin Tipton, horn Darryl Hobson-Byrd, piano

II

Sonata for Viola and Piano in Eb major, Op. 120, No. 2

Allegro amabile

Andante con moto

Appassionato, ma non troppo allegro

Donna Randall, viola Nozomi Takashima, piano

#### INTERMISSION

III

Quatuor pour la Fin du Temps

(Quartet for the End of Time)

(en hommage à l'Ange de l'Apocalypse, qui lève la main vers le ciel en disant: "Il n'y aura plus de Temps")

(in homage to the Angel of the Apocalypse, who lifts up his hand to heaven saying: "There will be Time no longer")

I. Liturgie de cristal (Liturgy of Crystal)

II. Vocalise, pour l'Ange qui annonce la fin du Temps

(Vocalise, for the Angel who Announces the End of Time)

III. Abîme des oiseaux (Abyss of the Birds)

IV. Intermède (Interlude)

V. Louange à l'Eternité de Jésus

(Prasie to the Eternity of Jesus)

VI. Danse de la fureur, pour les sept trompettes (Dance of Fury, for the Seven Trumpets)
VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la

VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps (Cluster of Rainbows, for the Angel who Announces the End of Time) VIII. Louange à l'Immortalité de Jésus (Praise to the Immortality of Jesus)

Emmanuelle Boisvert, violin Robert LaRue, cello
David Neuman, clarinet Marcantonio Barone, piano

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to the quality of these recitals by rem-

#### Olivier Messiaen Quartet for the End of Time

Subject of the work and commentary on each movement. (Notes by the composer from the score

"I saw an angel full of might, descending from heaven, clad in a mist, having a rainbow u on his head. His countenance was as the sun, his feet as pillars of fire. He set his right foot upon the sea, his left foot upon the earth, and, standing upright upon the sea and upon the earth, he lifted his hand toward Heaven and swore by Him who lives for ever and ever, saying: There shall be time no more; but on the day of the trumpet of the seventh angel, the

mystery of God shall be consummated." (Apocalypse of Saint John, Chapter X.)

Conceived and written during my captivity, the "Quartet for the End of Time" was given it: first performance at Stalag VIIIA on the fifteenth of January 1941, by Jean Le Boulaire (vi linist,) Henri Akoka (clarinettist,) Etienne Pasquier (violoncellist,) and myself at the pi no. It has been directly inspired by this quotation from the Apocalypse. Its musical language is essentially immaterial, spiritual, catholic. Modes, realizing melodically and harmonically a sort of tonal ubiquity, reconcile the listener with eternity in space or infinity. Special rhythms, apart from any meter, contribute powerfully to banish the temporal. (All this remaining attempt and stammering, if one muses upon the overwhelming grandeur of the subject!)

This Quartet comprises 8 movements. Why? Seven is the perfect number, the creation of 6 days sanctified by the divine sabbath; the 7 of this repose is prolonged in eternity and be-

comes the 3 of the undefilable light, of unalterable peace.

1) "Liturgy of Crystal." Between 3 and 4 in the morning, the awakening of the birds: a blackbird or a nightingale soloist improvises, surrounded by sonorous powders, by a halo of trills 'ost very high in the trees. Transpose this onto the religious plane: you will hear the harmonious silence of heaven.

2) "Vocalise, for the Angel Who Announces the End of Time." The 1st and 3rd parts (very short) evoke the power of this mighty angel, capped by rainbow and clad in mist, who sets or foot upon the sea and one foot upon the earth. In the "midst" are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, surrounding with their distant carillon the almost plainchantesque recitative of the violin and violoncello.

3) "Abyss of the Birds." Clarinet alone. The abyss is Time, with its sadnesses, its lassitudes. The birds are the contrary of Time; our desire for light, for stars, for rainbows,

and for jubicant vocalises.

4) "Interlude." Scherzo, of more outward character than the other movements, but connect-

ed to them, however, by certain melodic "recallings".

5) "Praise to the Eternity of Jesus." Jesus is here considered as one with Word. A great phrase, infinitely slow, of the violoncello, magnifies with love and reverence the eternity of this powerful and sweet Word, "which the years can never exhaust." Majestically, the mel ody extends, in a sort of tender and sovereign distance. "In the beginning was the Word, an the Word was with God, and the Word was God."

6) "Dance of Fury, for the Seven Trumpets." Rhythmically, the most characteristic piece o the series. The four instruments in unison affect the styles of gongs and trumpets (the firm six trumpets of the Apocalypse followed various catastrophes, the trumpet of the seventh angel announcing the consummation of the mystery of God.) Use of the added value, of augmente or diminished rhythms, of non-retrogradable rhythms. Music of stone, formidable, sonorous granite; irresistible movement of steel, of enormous blocks of purple fury, of frozen intox cation. Listen above all to the terrible fortissimo of the theme in augmentation and change of register of its different notes, toward the end of the piece.

John de Lancie. Director Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 5 May 1982 at 8:00pm

FIFTY - EIGHTHSTUDENT RECITAL

Mephisto Waltz

Franz Liszt (1811-1886)

Ju-Hee Suh, piano

7) "Cluster of Rainbows, for the Angel Who Announces the End of Time." There return here certain passages of the second movement. The Angel of might appeared, and above all the rainbow that covers him (the rainbow, symbol of peace, of wisdom, and of every luminous and sonorous vibration.) -In my dreams, I hear and see ordered chords and melodies, known colors and forms; then, after this transitory stage, I pass into the unreal and undergo with ecstasy a spinning, a gyratory compenetration of superhuman sounds and colors. These swords of fire, these flows of blue-orange lava, these sudden stars: behold the cluster, behold the rainbows!

8) "Praise to the Immortality of Jesus." Broad violin solo, forming a counterpart to the violoncello solo of the 5th movement. Why this second Praise? It addresses itself more specifically to the second aspect of Jesus, Jesus-Man, Word made flesh, resurrected immortal for us, to communicate his life. It is all love. Its slow climb toward the extreme-point is the ascension of man toward his God, of the child of God toward his Father, of divinised creation

toward Paradise.

-And I repeat again that which I have said above: "all this remains attempt and stammering, if one muses upon the overwhelming grandeur of the subject!"

> Adagio Andantino grazioso Allegro

> > David Neuman, clarinet Sara Sant'Ambrogio, cello Ghenady Meirson, piano

String Quartet in F major Moderé-Très doux Assez vif-très rythmé Très lent Vif et agité

Maurice Ravel (1875-1937)

Sarah Kwak, violin Amy Brandfonbrener, viola Violaine Melançon, violin Peter Stumpf, cello

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to the quality of these recitals by remthat the should be time for our ments to 0.00mm. We sent annual sta

#### Olivier Messiaen

N. Martin Tipton: Student of Mason Jones Darryl Hobson-Byrd: Student of Seymour Lipkin Donna Randall: Graduating student of Michael Tree Nozomi Takashima: Student of Dr. Vladimir Sokoloff Emmanuelle Boisvert: Student of David Cerone Robert La Rue: Student of David Soyer David Neuman: Graduating student of Donald Montanaro Marcantonio Barone: Graduating student of Eleanor Sokoloff

> Karen Tuttle prepared the Brahms Felix Galimir prepared the Messiaen

short) evoke the power of this mighty angel, capped by raintow and clad in mist, who sees out foot upon the sea and one foot upon the earth. In the "midst" are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, surrounding with their distant carillon the almost plainchantesque recitative of the violin and violoncello.

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John de Lancie, Director Curtis Hall Fifty-seventh Season 1981-1982 Wednesday 5 May 1982 at 8:00pm

FIFTY-EIGHTHSTUDENT RECITAL

I

Mephisto Waltz

Franz Liszt (1811-1886)

Ju-Hee Suh, piano

II

Enfant, si j'étais Roi Oh! quand je dors Liszt Liszt

Ich schwebe, Op. 48, No. 2 Ich liebe dich, Op. 37, No. 2 Richard Strauss (1864-1949)

Gregory H. Hopkins, tenor Sylvia Olden Lee, piano

III

Sonata for Clarinet and Piano in Eb major, Op. 120, No. 2 Allegro amabile Allegro appasionato Andante con moto Allegro Johannes Brahms (1833-1897)

David Neuman, clarinet Ghenady Meirson, piano

#### INTERMISSION

IV

Trio for Clarinet, Cello, and Piano in A minor, Op. 114 Allegro Adagio Andantino grazioso Brahms

David Neuman, clarinet Sara Sant'Ambrogio, cello Ghenady Meirson, piano

V

String Quartet in F major Moderé—Très doux Assez vif—très rythmé Très lent Vif et agité

Allegro

Maurice Ravel

Sarah Kwak, violin Amy Brandfonbrener, viola Violaine Melancon, violin Peter Stumpf, cello Ju-Hee Suh: Student of Jorge Bolet
Gregory H. Hopkins: Student of Raquel Adonaylo
David Neuman: Graduating student of Donald Montanaro
Ghenady Meirson: Graduating student of Dr. Vladimir Sokoloff
Sara Sant'Ambrogio: Student of David Soyer
Sarah Kwak: Student of Szymon Goldberg
Violaine Melançon: Student of David Cerone
Amy Brandfonbrener: Student of Joseph de Pasquale
Peter Stumpf: Student of Orlando Cole

Felix Galimir prepared the Brahms trio and the Ravel

PLEASE NOTE: The concert scheduled for Sunday 9 May has been cancelled.

THE CURTIS INSTITUTE OF MUSIC

John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982

Friday 7 May 1982 at 8:00pm

Senior Student Soloists

with Symphony Orchestra

of

The Curtis Institute conducted by

WILLIAM SMITH

MUSIC BY WOLFGANG AMADEUS MOZART

Ι

Concerto for Horn in Eb major, K. 447

Allegro Romanza: Larghetto (cadenzas by Steven

Silverman)

Allegro

Steven Silverman, horn

ΙI

Concerto for Piano in Eb major, K. 271

Allegro Andantino (cadenzas by Mozart)

Andantino Rondo: Presto

Kenneth Kelter, piano

#### INTERMISSION

III

Concerto for Oboe in C major, K. 314

Allegro aperto

(cadenzas by John de Lancie)

Adagio non troppo Rondo: Allegretto

Mark McEwen, oboe

IV

Concerto for Piano in Bb major, K. 595

Allegro

(cadenzas by Mozart)

Larghetto Allegro

Keiko Sato, piano

Steven Silverman: Graduating student of Mason Jones Kenneth Kelter: Graduating student of Gary Graffman Mark McEwen: Graduating student of John de Lancie Keiko Sato: Graduating student of Mieczyslaw Horszowski

#### THE ORCHESTRA

#### VIOLINS

Sarah Kwak Maria Bachmann Laura Park Diame Pascal David Salness Martin Chalifour Alexander Simionescu

Suzanne Leon Ivan Chan Pascale Beaudry Susan Synnestvedt Mitchell Newman Willem Blokbergen

#### VIOLAS

Joyce Ramée
Phyllis Kamrin
Nancy Thomas
Edward Gazouleas
Michael Stern

#### CELLOS

Raymond Wang Eva Leininger James Cooper Lawrence Figg

#### DOUBLEBASSES

David Fay Timothy Cobb

#### FLUTE

Gigi Mitchell

#### OBOES

in K. 595: Betsy Starr, Lisa Messineo in K. 314: Lisa Messineo, Susan Tully in K. 271: Betsy Starr, Lisa Messineo

#### CLARINETS:

Vadim Kozarinsky, Burt Hara

#### BASSOONS:

in K. 447: David McGill, Kathleen McLean in K. 595: David McGill, Kathleen McLean

#### **HORNS**

in K. 271: Duncan Brinsmead, Shelley Showers in K. 314: Lori Amada, Shelley Showers in K. 595: N. Martin Tipton, Lori Amada

#### ORCHESTRA MANAGERS

Nicolas Tsolainos Peter Stumpf

#### ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

PLEASE NOTE: There is NO concert at Curtis on Sunday 9 May.

#### CURTIS INSTITUTE

John de Lancie, Director Curtis Hall Fifty-seventh Seaon 1981-1982 Monday 10 May 1982 at 8:00pm

FIFTY-NINTH STUDENT RECITAL

Concerto for Bassoon and Strings in E minor, P. 130 Allegro poco - Andante - Allegro Antonio Vivaldi (1678 - 1741)

Richard Ranti, bassoon Nicolas Danielson, violin Igor Polesitsky, viola Ming-Feng Hsin, violin Michael Kannen, cello

IT

Trio in C minor, Op. 9, No. 3 Ludwig van Beethoven Allegro con spirito - Adagio con espressione -(1770-1827) Scherzo: Allegro molto e vivace - Finale: Presto

Nicolas Danielson, violin Igor Polesitsky, viola Michael Kannen, cello

TTT

Sonata for Violin and Piano in A major Cesar Franck Allegretto ben moderato - Allegro -(1822 - 1890)Recitativo-Fantasia: Ben moderato - Allegretto poco mosso

> Ming-Feng Hsin, violin Wonmi Kim, piano INTERMISSION

> > IV

A Waverly Collection (1982) Six Pieces for String Orchestra I Allegro vivace II Adagio III Andante Norm Stumpf (1957-

IV Prestissimo V Dolore (Nicolas Tsolainos, soloist) VI Ruvido

VIOLINS Suzanne Leon Phyllis Kamrin Laura Park Geraldine Rice Maurice Sklar Nancy Thomas Violaine Melancon Edward Gazouleas

VIOLAS

DOUBLEBASSES Nicolas Tsolainos Calvin Liddle

Sharman Plesner Susan Synestvedt CELLOS

Jun-Ching Lin Keith Robinson Pascale Beaudry James Cooper Sara Parkins Robert La Rue Ivan Chan Lawrence Figg

Shlomo Luwish

Norm Stumpf, conductor

With this performance Mr Stumpf's work receives its World Premiere.

Richard Ranti: Student of Sol Schoenbach
Nicolas Danielson: Graduating student of Szymon Goldberg
Ming-Feng Hsin: Graduating student of Jascha Brodsky and David Cerone
Igor Polesitsky: Graduating student of Michael Tree
Michael Kannen: Student of Orlando Cole
Wonmi Kim: Student of Jorge Bolet
Norm Stumpf: Composition student of Ned Rorem

John de Lancie, Director

Curtis Hall Fifty-seventh Season 1981-1982 Tuesday 11 May 1982 at 8:00pm

#### AN EVENING OF OPERATIC SCENES

#### PERFORMED IN STUDIO IIJ

Cosi fan tutte

Wolfgang Amadeus Mozart

Aria and Duet from Act II

(1756-1791)

Fiordiligi Dorabella Despina Karen Noteboom Carol Yahr April Woodall

Lucia di Lammermoor Duet from Act II Gaetano Donizetti (1797-1848)

Enrico Lucia Reginald Pindell Sheila Harris

Hansel and Gretel Act II Engelbert Humperdinck (1854-1921)

Gretel April Woodall
Hansel Gigi Mitchell
Sandman Karen Noteboom

Die Fledermaus Duet from Act I Johann Strauss (1825-1899)

Eisenstein Mark Swindle Dr. Falke John Myers

The Magic Flute Scene from Act II

Mozart

Papageno Richard Zuch
1st Spirit April Woodall
2nd Spirit Karen Noteboom
3rd Spirit Gigi Mitchell

#### INTERMISSION

Fidelio

Duet from Act I

Ludwig van Beethoven (1770-1827)

Marzelline Katherine Turner
Jacquino Mark Swindle

Eugene Onegin Scene from Act I Peter Tchaikovsky (1840-1893)

Tatiana Karen Noteboom Eugene Onegin Douglas Hines

The Dialogues of the Carmelites Scene from Act I Francis Poulenc (1899-1963)

Sister Blanche Ellen Vickers
Sister Constance Charlotte Philley

Don Carlo

Scene from Act III

Giuseppe Verdi (1813-1901)

Don Carlo Rodrigo Mark Swindle Douglas Hines

Der Rosenkavalier Scene from Act II Richard Strauss (1864-1949)

Octavian Sophie

Carol Yahr Charlotte Philley

La Traviata

Duet from Act II

Verdi

Violetta Ellen Vickers
The Elder Germont Michael Willson

The Curtis Opera Department, Boris Goldovsky, Director

staged by Boris Goldovsky Fredric Popper Richard Crittenden

played by Boris Goldovsky Fredric Popper Kathleen Scott

Carol Yahr, April Woodall, Mark Swindle, Ellen Vickers, Charlotte Philley, and Michael Willson are students of Operatic Techniques with Mr Goldivsky.

Karen Noteboom is a student of Marianne Casiello.

Reginald Pindell and Katherine Turner are students of Raquel Adonaylo. Sheila Harris, John Myers, Richard Zuch, and Douglas Hines are students of Todd Duncan.

Gigi Mitchell is a student of the Opera Department.

John de Lancie, Director Curtis Hall Fifty-seveth Season 1981-1982 Wednesday 12 May 1982 at 8:00pm

#### SIXTIETH STUDENT RECITAL

Ι

Trio in Eb major, Op. 40 Andante Scherzo: Allegro Johannes Brahms (1833-1897)

Adagio mesto Finale: Allegro o

Finale: Allegro con brio

Alexander Simionescu, violin Steven Silverman, horn Ira Levin, piano

II

Quintet in A major, Op. 81
Allegro ma non tanto
Dumka: Andante con moto
Scherzo: Molto vivace (Furiant)
Finale: Allegro

Antonin Dvořák (1841-1904)

Nicolas Danielson, violin Igor Polesitsky, viola
Ming-Feng Hsin, violin Michael Kannen, cello
Wonmi Kim, piano

#### INTERMISSION

III

Brandenburg Concerto No. 5 in D major [Allegro] [Adagio]

[Allegro]

Johann Sebastian Bach (1685-1750)

David Gantsweg, flute Edward Gazouleas, viola
Susan Synnestvedt, violin Keith Robinson, cello
Pascale Beaudry, violin Timothy Cobb, doublebass
Diane Meredith Belcher, harpsichord

Alexander Simionescu: Student of Szymon Goldberg
Ira Levin: Graduating student of Jorge Bolet
Steven Silverman: Graduating student of Mason Jones
Nicolas Danielson: Graduating student of Szymon Goldberg
Ming-Feng Hsin: Graduating student of Jascha Brodsky and David Cerone
Igor Polesitsky: Graduating student of Michael Tree

Michael Kannen: Student of Orlando Cole Wonmi Kim: Student of Jorge Bolet

David Gantsweg: Graduating student of Julius Baker and John Krell
Pascale Beaudry: Student of Jascha Brodsky
Susan Synnestvedt: Student of David Cerone
Edward Gazouleas: Student of Michael Tree
Keith Robinson: Student of David Soyer
Timothy Cobb: Student of Roger Scott

Diane Meredith Belcher: Graduating student of John Weaver
Felix Galimir prepared the Brahms and the Dvořák
Karen Tuttle prepared the Bach

The Institute's students offer stimulating musical occasions of professional quality, and our audiences can add to the quality of these recitals by remembering that the starting time for our events is 8:00pm. We would appreciate your leaving home early enough so that you get to Curtis Hall before 8:00pm. If delays are unavoidable we hope you'll understand that we cannot seat latecomers during a performance or between movements of a work.

We also ask you to join with us in an effort to make the ambience of our recitals as enjoyable and professional as possible: rustling programs, crackling candy wrappers, opening and closing pocketbooks, tinkling change, fidgeting in the seats, fanning oneself, and similar actions are distracting to the performers and annoying to the audience. And thoughtful concertgoers can develop techniques to stifle coughs and sneezes or, at the very least, can condition themselves not to cough or to use a handkerchief just as a slow movement comes to its coda.

Hours of physical application and mental concentration produce the results you hear at these concerts. The Institute is proud to present this highly specialized, gifted group of young musicians. We would appreciate your showing your approval by remaining to hear <u>all</u> of each evening's dedicated performers.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our monthly schedules.

The taking of photographs and the use of recording equipment in the Hall are not allowed without authorization.

This evening's recital brings the 1981-1982 season to a close.

Thank you for your response and support.

The Steinway is the official piano of The Curtis Institute of Music.

For information about concerts please call Howard Kornblum at 893-5260.

Rittenhouse Square, Philadelphia



JOHN de LANCIE, Director

Forty-ninth Annual Commencement and Conferring of Degrees

Curtis Hall • Philadelphia • Pennsylvania

Friday, May fourteenth Nineteen hundred and eighty-two

### THE CURTIS INSTITUTE OF MUSIC ORDER OF CEREMONIES

ADDRESS
NED ROREM
Composer and Author
"Teaching and Performance"

CONFERRING OF HONORARY DEGREE
A. MARGARET BOK, Chairman

Citation read by A. MARGARET BOK

CONFERRING OF CERTIFICATES

The Chairman

The Director

AWARDING OF DIPLOMAS

The Chairman

The Director

CONFERRING OF DEGREES IN COURSE

The Chairman The Director

AWARDING
OF
THE CHARLES MILLER SERGEI RACHMANINOFF AWARD

Assisted by
DR. VLADIMIR SOKOLOFF
Honorary Doctorate, The Curtis Institute of Music

The National Anthem-The Star-Spangled Banner

GRADUATE RECESSION
Finale from "Symphonie I" ......LOUIS VIERNE
JOHN WEAVER

#### **CERTIFICATES**

Piano Ira Philip Levin

> *Violin* Hirono Oka

Oboe Kathryn E. Greenbank Bassoon
Nancy Louise McDermid

#### **DIPLOMAS**

Piano

Gavin Roque Martin

Yvette Tausinger

Voice Sheila Harris-Jackson

Douglas Hines

Ruth Starkey

Violin

Nicolas G. Danielson

Ming-Feng Hsin (in absentia)

Viola Matthias Buchholz

Trumpet
Scott B. Marino

Clarinet
David Charles Neuman

Accompanying Nozomi Takashima

#### THE CURTIS INSTITUTE OF MUSIC DEGREES IN COURSE

#### BACHELOR OF MUSIC

#### Piano

Marcantonio Giuseppe Barone Graydon Goldsby Kenneth William Kelter Liani LaRose Keiko Sato Stephanie Anne Wendt

Viola

Igor Polesitsky

Phyllis Susan Kamrin Donna Denise Randall

> Violoncello David Ray Ellis

Double Bass David Benson Fav

Joanne DiMaria Stephen P. Groat

Flute

Ohne David Lauren Gantsweg Mark Norman McEwen

Organ

Horn Diane Meredith Belcher Steven Michael Silverman

> Accompanying David Lofton

Composition David Graham Powell

Percussion Carol L. Stumpf

HONORARY DEGREE Doctor of Music NED ROREM

Marshal Dr. Vladimir Sokoloff

Assistant Marshals

Amy Brandfonbrener Daron Hagen Richard Zuch

ned Hotem for Curtis 14 May 1902

#### TEACHING AND PERFORMANCE

A commencement speaker is invited presumably because he knows something the listeners don't, because that something is worth knowing, and because he knows how to impart the knowledge. If he happens to be a composer he is invited because of his reputation as a composer. By nature speakers are thinkers, composers are makers. A composer may be a thinker too, but that is a sideline to his function; in the ideal world he would never be called upon, as a composer, to voice an opinion.

Ought the ideal composer-as-speaker be able to tell you how to compose? Why not just play hes music? since music lives or dies despite its author's blurbs.

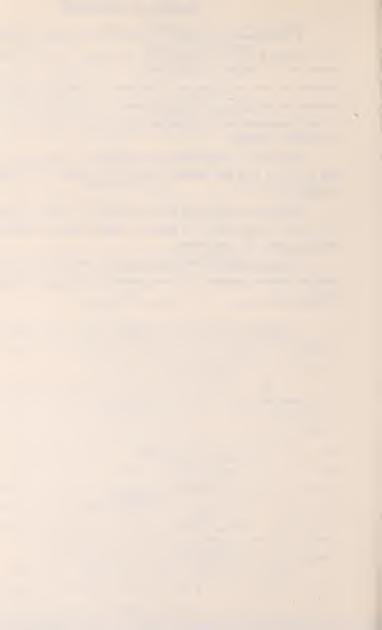
Critics of words use words. Critics of music use words. The best comment on a work of art should be shother work of art. Yet here I am this morning without music to hide behind.

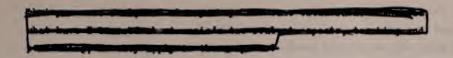
Since it is hopeless to verbalize a composer's inside world, maybe some random notions touched with reminiscence about the outside world will prove useful.

Certain nightmares forever haunt musicians — like appearing naked on a stage where you are supposed to sing an opera you do not know in a voice you do not possess.

I was a student in these hallowed halls one hundred and fiftysix seasons ago. My earliest songs were written here at eighteen, the
lonely age of First Times. I still remember, pungent as yesterday, the
lemony fragrance of tea poured on Wednesdays by the ivory hand of
Mrs. Bok (who later that year we were tutored to call Mrs. Zimbalist),
and still taste the black coffee in the Crillon Tavern across the
square where I lingered, hungover, late to a class for which I'd done
no work. I still see those of the windows as I practised
Chopin for Freda Fastor, and still hear Good-Humor wagons through the
same windows reopened in April during Menotti's seminar, to the bemused
aspect of classmates who minds were far away.

School stresses minds, yes, but coincides with the heart expanding like a rose to the first icy-hot blasts of sex and art, and becoming prey to the fun and horror that will endure until it ceases to beat. Though I left Curtis long ago, I still feel the same queasiness about the future that you who are about to graduate must feel, and also perhaps the same enthusiasm. Meanwhile, what have I learned about function music's two realest aspects, teaching a performing, as they apply to the composer?





To teach means to demonstrate before the fact. To compose means to demonstrate after the fact. Good teaching is a constructive contagion: it leads a student through college and makes him think,

Teachers know, composers know how. Teacher and composer may inhabit one body. But for the composer teaching turns to danger; after the first year he starts to believe what he says, thus to repeat himself; that is fatal for his music. Teachers, however, may repeat themselves impuniously since repetition is the crux of learning.

Some students are bored by yesterday; you can't teach a young dog old tricks.

Of course, tricks are by definition new; when they're old they're rules.

A teacher takes joy in other people's self-discovery. A composer taken joy in other people's joy in his self-discovery — a joy edged in paim which adds to its worth like goldplate on silver.

Painters and poets are seldom asked about craft, but composers always get the question: How do you hear those notes in your head? In infancy coll everyone is shown how to draw and to write; even without talent we can shape mudpies and rhyme cat with rat. Yet, while we also learn to sing, we are not shown how what we sing is made. If basic notation were taught in kindergarten, people would never maintain that composition is a mystery. Music is not mysterious, but education makes it so.

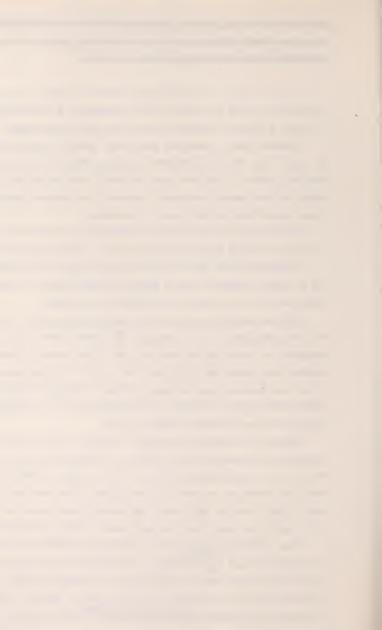
Teaching necessarily precedes learning, even when you teach yourself.

Composition students don't learn by instruction but by imitation. Can composition be taught? Composition, unlike, say, orohestration, is not a practical science, so can only be judged after the fact: a composer cannot show a pupil how to get ideas, he can only show what is wrong with the ideas once they're gotten. Yet the rudiments of form are there to be taught to anyone.

Plays and books and movies and dance are mostly contemporary.

Mostly
the music we hear is a century old. Contempt may breed contempt, but
familiarity breeds only familiarity. My utopian nursery features an
"appreciation" course just on today's music. Back in the erds when music was
no mystery, the present while the past had to shift for itself.

Most audiences today are probably bored most of the time with most music,
especially the classics, but they don't resent the classics because they are
used to them and only hear them. Modern music impels listening, hence reaction.



People hate to react. Logically the music most meaningful to people of today is music of today because it is steeped in today. Today may be hard because it is alive, and life is hard, but this hardness talks to us even when we don't like what it says, whereas the classics approach us like sleepwalkers.

Sleepwalkers are predictable, even when standing atop skysorapers. That And the risk is theirs, not ours — like a coloratura reaching for high F in a Rossini aria. When the coloratura comes back to earth, we clap. But is it her high F or Rossini's we applaud?

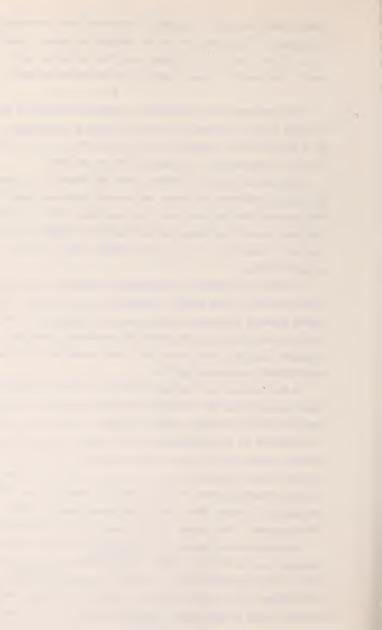
How can we know the dancer from the dance? By forgetting the dance, and by heeding critics for whom, as for the public, there is only a question of the dancer. New ballets are often reviewed with no mention of their music. The play's not the thing. In our universe players, not creators, are stars. The coloratura's fee for one appearance could pay for a composer to write a whole opera.

Recently, along with revolution in more urgent areas, composers of quite different aims have become live-and-let-live. They even peddle can another's wares because they are united against establishment stars who ignore them.

Gone is the time when composer and executant were one. Today they seldom meet. Players face out, composers in. When occasionally they do bump against each other, fireworks ignite.

A few summers ago Barbara Kolb and I were the token composers at Marlboro, that haven for great solcists who come each year to forget their fame and to practise German chamber music together. One courtesy offered guest composers at Marlboro is a performance by the stars. The performers that Kolb had mainly known before were of that accurate rare breed of New Music Specialist funded by Paul Fromm. Here she was now, rehearsing her hard new work with General Practitioners of 19th-century masterpieces. "How's it going?" I asked, expecting to hear: They don't know what they're doing. "They're terrific", she answered. "They play it like music, not like Modern Music".

Appropriately, these stars treat the sounds of their time, without conHowever,
descension, as all in a day's work. "It's O.K. for Marlboro," they say,
Although
"but real audiences don't want modern musio". In fact, the public takes what
it's given. Fire, not repertory, draws the moneyed moth. So then the solcists
confess that modern music does not show them off, ow that, in the case of
singers, it wreaks the instrument is it not their starlight which should instead
show off the music? and in the case of singers, is it program or training
which wreaks the instrument?



The star system is the direct cause for the stalemate in the dissemination of contemporary American music.

\*

Yesterdy on TV I saw a class of young lawyers being graduated from a Rhode Island college. The speaker italicised duty, saying: "What for your clients is a once-in-a-lifetime emergency, for you will be a daily occurence". The newcaster then added: "Most of these ex-students will spend the next year looking in vain for jobs."

Is their plight easier than ours? In this, the most civilized land on the planet where more and more young adults can neither read nor write, good music floats like a rarified breeze, not so much unappreciated as unheard. But while the lawyer (if he finds a job) must deal with passing trouble, the musician (job or no job) will deal with lasting beauty, and that is a large consolation.

\*

Let me recapitulate and add a coda to these scattered paragraphs.

The art of words and the art of notes answer to separate calls; for if
the various arts could express each other we would need only one. Were a
composer able to say what it means to Compose, he would not need to Compose.

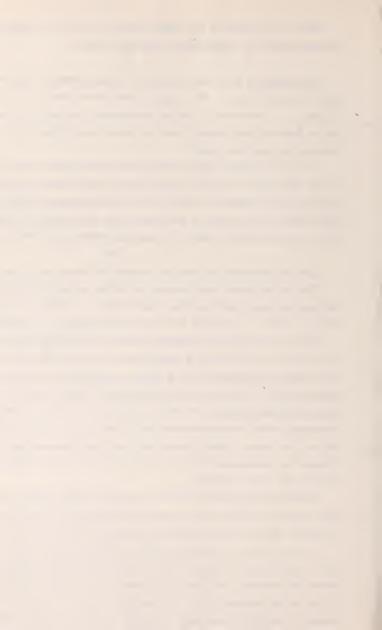
Thus I have wished to speak to you socially, yet with an ax to grind.

To justify the grinding, I hoped first to show that you and I are much alike, with
the orucial difference that I have a longer past, and have used that past
exclusively to discover how one American composer ticks. I have learned that
true musicians need not be well-rounded if they have viewpoint, but that
musicians whose viewpoint does not first focus on the composer put the cart
before the horse. Insofar as we are all musicians we are fellows, vaguely
strange to outsiders. Yet as fellows we split into categories, makers and doers,
working at cross purposes.

These cross purposes start in grammar school, grow through college, and spread out across the careers of concertizers whose obsession with the classics leaves their creative colleagues out in the rain.

To go forth as a serious artist, even for the highly successful means to go into a world which largely doesn't care. Hence it is imperative that we care, since our rewards are less from Mammon, or even God, than from ourselves.

If, as Wilde claimed, "All art is quite useless", music is the most useless because, unlike a painting, it cannot be owned as an investment. If, as Auden than nothing claimed, "Poetry makes nothing happen", music makes less happen because, unlike words, it has no propaganda value. But these claims are economic and donnot concern the spirit.

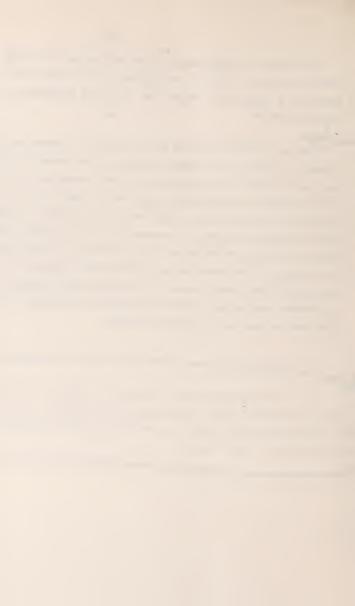


The spirit in other arts is fed by the new. We speak of the plays of Chekov, or even of O'Neill, as revivals, yet would never refer to, say, Beethoven's Ninth as a revival, so regularly drenched are we in its comfortable sounds.

To you instrumentalists who are about to become professional chamber players, soloists, even stars: emphasize the present, and the past will fall into place. To you who will go into orchestras: tell your conductor (if you dare) to promote the living and to let the dead fall where they may. To you who are vocalists: donnot sing in languages you cannot speak, but copy your foreign colleagues by learning your own language first; the catalogue in English is vast and valuable. To you who will be teachers: help your students to be kind to live music by befriending live composers. And to you live composers: good luck. Because our culture will finally be judged not by performers but by what they perform. For that culture to survive we do not need the past so much as we need each other.

The saying that "Those who can, do; those who can't, teach" is belied by the Curtis faculty where teachers and doers are one. You are the harvest of that faculty, which includes myself—a composer.

As a composer let me say:



# THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA



### EUROPEAN CHAMBER TOUR

MAY - JUNE 1982

JOHN de LANCIE, Director



NICOLAS DANIELSON, violon, 20 ans est ne a Escanaba, Michigan. Il a commence ses etudes tres jeune, a joue en soliste depuis l'age de 8 ans. Il a debute avec l'orchestre "Boston Pops" a l'age de 11 ans et avec l'orchestre de Philadelphia a 15 ans et l'orchestre de Housos Aires a 17 ans. Ses professeurs sont Ivan Galamian, Jamie Laredo, Arnold Steinhardt et Szymon Goldberg. Nicholas est rentre au Curtis Institute en 1974, et termine cette annee ses etudes il a gagne le prix de l'orchestre de Philadelphie eu 1976.

MING-FENG HSIN, violon, 20 ans est ne a Tainan, Taiwan. Il a commence ses etudes tres jeune a joue comme soliste depuis l'age de six ans. En 1973, il a assiste a un festival de musique a long Kong ou il a joue pour Yehudi Menuhin, et par la suite est rentrer a l'ecole Yehudi Menuhin en Angleterre. A l'age de 15 ans, il a gagne le Concours International de Strathclyde en Ecosse. En 1978 Ming-Feng Hsin est rentre au Curtis Institute of Music, ou il a etudie avec Ivan Galamian. David Cerone et Jascha Brodsky.

IGOR POLESITSKY, alto, 24 ans est ne a Kiev, Russie. A l'age de 4 ans, il a commence ses etudes avec professeur Grigory Yampoisky. Il est rentre a l'ecole musicale Estatale Gliere de Kiev et au Conservatoire Tchaikowsky a Kiev. Il est rentre au Curtis Institute en 1978. Ses professeurs Sont Michael Tree, Karen Tuttle, et Max Aronoff.

MICHAEL KANNEN, violoncelle, 21 ans est ne a Brick Town, New Jersey. Ou il a Commence ses etudes a l'age de dix ans. Il est actuellement premier violoncelliste de la Garden State au New Jersey. Michael Vient de Completer Sa troisieme annee au Curtis Institute, ou il etudie avee Orlando Cole.

WOMNI KIM, piano, 21 ans est nee a Seoul on Koree. Elle a commence ses etudes a l'age de 4 ans. A 14 ans elle a quitte son pays pour rentre au Curtis Institute. Elle vient de completer sa Cinquieme annee avee Jorge Bolet au mois de janvier 1982 elle a fait une tournee de Concerts en Hollande avec beaucoup de success.

RICHARD RANTI, basson, 19 ans est ne a Montreal, Canada. Il a commence ses etudes a dix ans, a gagne le grand Prix a l'academie d'Arts a Interlochen, U.S.A. Le concours des jeunes de l'orchestre de New York sous le baton de Zubin Mehta en 1980, il est rentre an Curtis Institute comme eleve de Sol Schoenback en 1983. Il rentrera a l'orchestre de Philadelphie comme bassoniste.

#### NICOLAS DANIELSON, violin.

Nicolas Danielson, 20, was born in Escanaba, Michigan in 1961. He began his violin studies at a very early age. He soloed with the Boston Pops at 11, with the Philadelphia Orchestra at 15 and with the Buenos Aires Philharmonic at 17. His teachers are Ivan Galamian, Josef Gingold, Jaime Laredo, Arnold Steinhardt and Szymon Goldberg. Nicolas Danielson entered the Curtis Institute in 1974 and is now completing his last year. He is the winner of the 1976 Philadelphia Orchestra Junior Competition.

#### MING-FENG HSIN, violin.

Ming-Feng Hsin, who was born in Taiwan, began studying the violin at an early age and first performed on the stage at the age of six. He was invited to enter the Yehudi Menuhin School in England in 1973. In 1978, Ming-Feng Hsin received a scholarship to the Curtis Institute of Music, where he has been a student of Ivan Galamian, David Cerone and Jascha Brodsky. This is Mr. Hsin's last year at the Curtis Institute.

#### IGOR POLESITSKY, viola.

Violist Igor Polesitsky was born in Kiev, Russia, in 1958. He began his studies at the age of 4 with Professor Grigory Yampolsky. When he turned 15, Mr. Polesitsky switched to the viola and entered the Kiev State Gliere Musical College. In 1977, he left Russia, came to the United States of America and entered the Curtis Institute of Music in 1978. His teachers are Michael Tree, Karen Tuttle and Max Aronoff.

#### MICHAEL KANNEN, cello.

Michael Kannen, 21, is a native of Brick Town, New Jersey, where he began his studies at the age of ten. He is currently principal cellist of the Garden State Philharmonic, New Jersey, and has made solo appearances with that orchestra and the New Jersey Symphony. Michael Kannen is in his third year at the Curtis Institute, studying with Orlando Cole.

#### WONMI KIM, plano.

Jorge Bolet

Felix Gallmir

Planist Wonmi Kim was born in Seoul, Korea, in 1961. She began her music studies at the age of 4, arrived in the United States at the age of 14 and entered the Curtis Institute at 16. Wonmi is now in her fifth and last year at the institute as a student of Jorge Bolet. Wonmi Kim recently completed a very successful concert tour in Holland.

#### RICHARD RANTI, bassoon.

Richard Ranti, 19, was born in Montreal, Canada. He began his studies on the bassoon at the age of 10. At 16, he won the highest award at the Interlochen Arts Academy and has since participated in the New York Philharmonic Young People's Competition, playing under the direction of Zubin Mehta. Mr. Ranti entered the Curtis Institute in 1980 as a student of Sol Schoenbach. In 1981 he successfully auditioned for the Philadelphia Orchestra and will join its bassoon section in 1983.

| Jascha Brodsky | professeur de Ming-Feng Hsin a ete violoniste du Curtis String<br>Quartet depuis 1932, quand il est devenu professeur au Curtis<br>Institute. |
|----------------|---|
| David Cerone   | professeur de Ming-Feng Hsin et aussi Directeur et Professeur a la  |

Departement de Piano du Curtis Institute.

| Orlando Cole | professeur de Michael Kannen a ete violoncelliste du Curtis String |
|--------------|--|
|              | Quartet depuis 1932, quand il est devenu professeur au Curtis      |

| mstitute.   |
|---|
| a prepare toute la musique de chambre pour cette tournee et a         |
| fonde le Galimir Quartet qui a enregistre le Quatuor de Rayel sous la |

professeur de Wonmi Kim depuis cinq ans, est le Chef du

| Szymon Goldberg | professeur de Nicolas Danielson a joue comme violoniste soliste dans le monde entier. Il a ete aussi musicien de musique de chambre, chef d'orchestre. |
|-----------------|--|
|                 | Chambre, the dolenestre.   |

direction du compositeur.

| Sol Schoenbach | professeur de Richard Ranti etait pendant vingt ans le solo basson    |
|----------------|---|
|                | de l'Orchestre de Philadelphie. Il vient de prendre sa retraite comme |
|                | Directeur du Settlement Music School a Philadelphie, une position     |

|              | qu'il a tenu pendant vingt-quatre ans.   |
|--------------|--|
| Michael Tree | professeur d' Igor Polesitsky etait un eleve d'Efrem Zimbalist. Il est altiste du Guarneri String Quartet. |

## THE CURTIS INSTITUTE OF MUSIC JOHN de LANCIE, DIRECTOR RITTENHOUSE SQUARE PHILADELPHIA. PA 19103

Le Curtis Institute of Music a ete fonde a Philadelphie par Mary Louise Curtis Bok en 1924. L'Institut, est une ecole uniquement basee sur Bourse d'Etudes, a, depuis son origine, donne une education musicale incomparable a 2800 etudiants qui ont ete tous admis par concours. Le Curtis Institute est une institution privee at financierement independente.

Le Curtis Institute compte parmi ses Laureats Samuel Barber, Leonard Bernstein, Jorge Bolet, Shura Cherkassky, Gary Graffman, Eugene Istomin, Jaime Laredo, Tibor de Machula, Gian-Carlo Menotti, Anna Moffo, Ned Rorem, Aaron Rosand et Leonard Rose. Cinquante-cinq des membres actuels de l'Orchestre de Philadelphie sont Laureats du Curtis Institute. Environs deux-cents autres sont membres des principaux orchestres americains (Boston, New York, Chicago, Cleveland, Los Angeles, etc.) dont 110 sont "premiers pupitres."

Quelques-uns des musiciens les plus fameus du vingtieme siecle ont enseigne a l'Institut, Leopold Auer, Sameul Barber, Jorge Bolet, Szymon Goldberg, Josef Hofmann, Mieczyslaw Horszowski, Gregor Piatigorsky, William Primrose, Frtiz Reiner, Carlos Salzedo, Elisabeth Schumann, Marcella Sembrich, Rudolf Serkin, Leopold Stokowski et Efrem Zimbalist.

Tous les etudiants recoivent, sans exception, une education gratuite durant toute la periode de leurs etudes. Les eleves viennent virtuellement de tous les pays du monde. Durant l'Annee Scolaire 1981-1982 il y avait 157 etudiants, 124 des Etats-Unis, et 33 de quinze differents pays d'Europe et d'Asie. Ces 157 etudiants poursuivent leurs etudes avec un groupe de 62 Professeurs qui se comptent parmi les tous premiers pedagogues et artistes mondiaux.

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Louise Curtis Bok, The Institute, which is a totally scholarship school, has since its inception, provided musical training for 2,800 musicians who are accepted as students only by audition. Privately endowed, Curtis exists without government support of any kind.

Among its distinguished graduates are Samuel Barber, Leonard Bernstein, Jorge Bolet, Shura Cherkassky, Gary Graffman, Eugene Istomin, Jaime Laredo, Tibor de Machula, Gian-Carlo Menotti, Anna Moffo, Ned Rorem, Aaron Rosand and Leonard Rose. Fifty-five members of The Philadelphia Orchestra are presently Curtis graduates. More than two hundred graduates are members of major American symphony orchestras, 110 of whom are principal players.

The faculty of The Curtis Institute has included some of the most celebrated musicians of the twentieth century: Leopold Auer, Samuel Barber, Jorge Bolet, Szymon Goldberg, Josef Hofmann, Mieczyslaw Horszowski, Gregor Piatigorsky, William Primrose, Fritz Reiner, Carlos Salzedo, Elisabeth Schumann, Rudolf Serkin, Leopold Stokowski and Efrem Zimbalist.

Without exception, all students at The Institute receive a free education for as long as they remain at The Institute. Students come from virtually every country in the world. This remains the policy of Curtis. During the school year 1981-1982 there were 157 students, 124 from the U.S.A. and 33 from fifteen different countries in Europe and Asia, including countries from Eastern Europe. These 157 students pursue their studies with a faculty of 62, most of whom are performing artists of world renown.



